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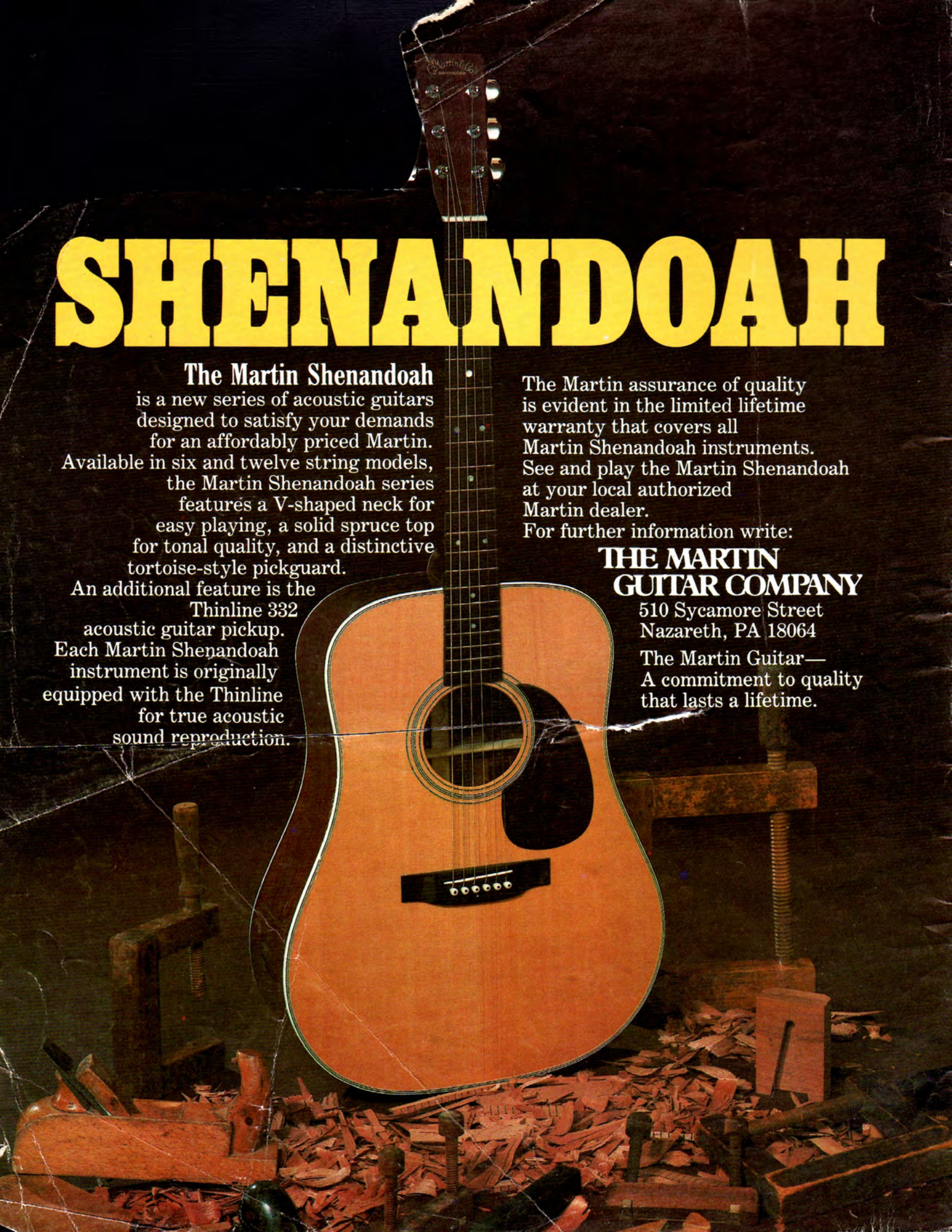
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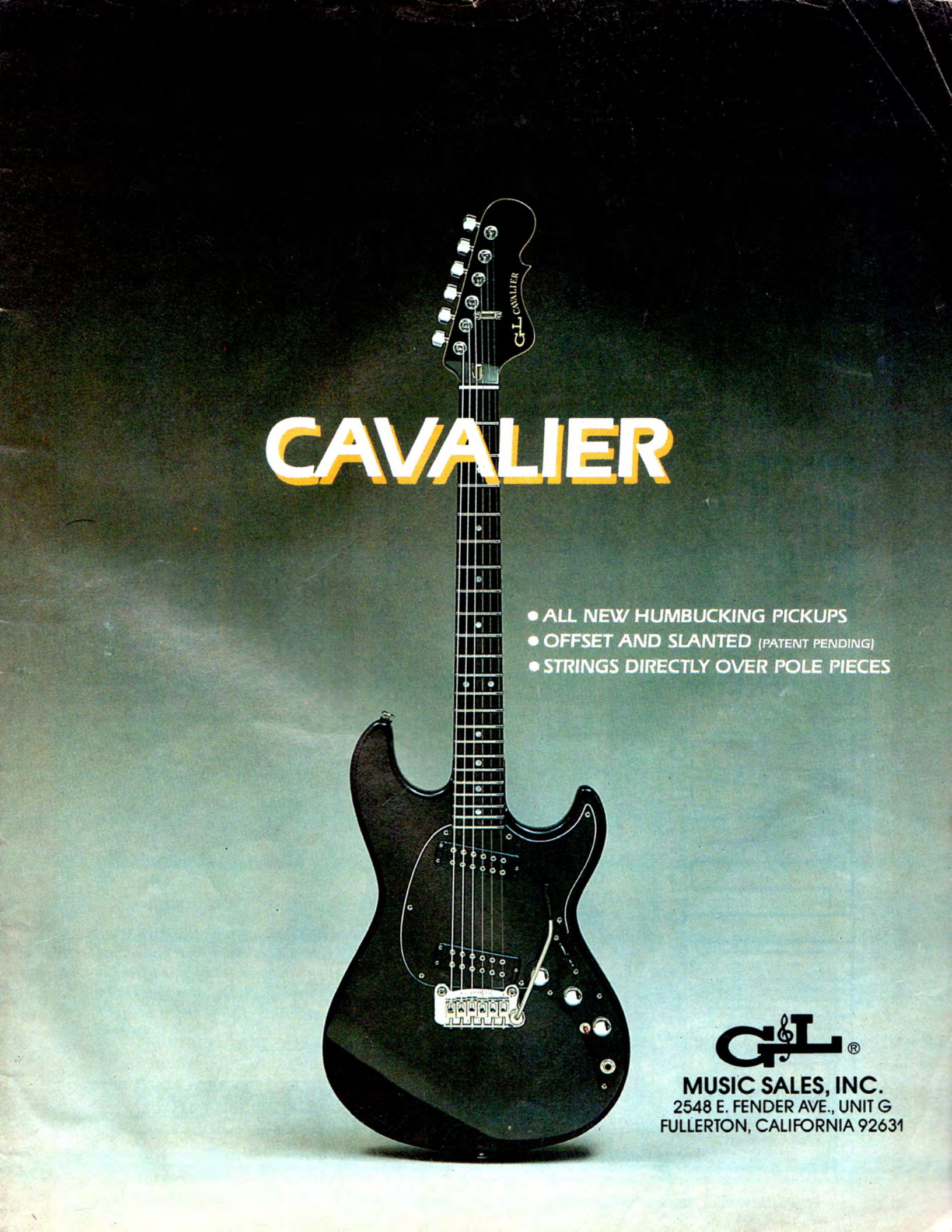
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Volume 1 No. 7

MAY 84

GUITAR FOR THE PRACTICING MUSICIAN

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COVER PHOTO: Eddie Van Halen, by Bob Leafe

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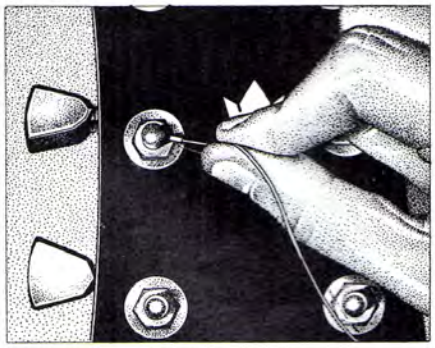

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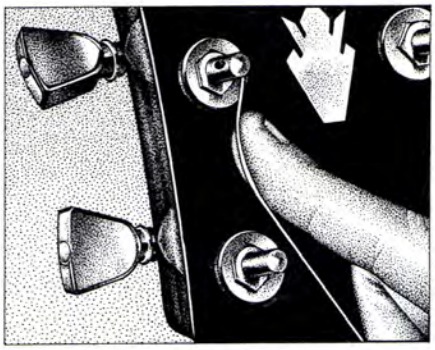

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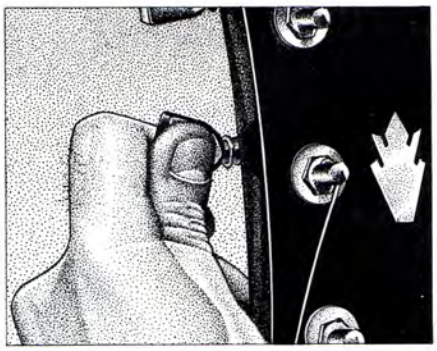

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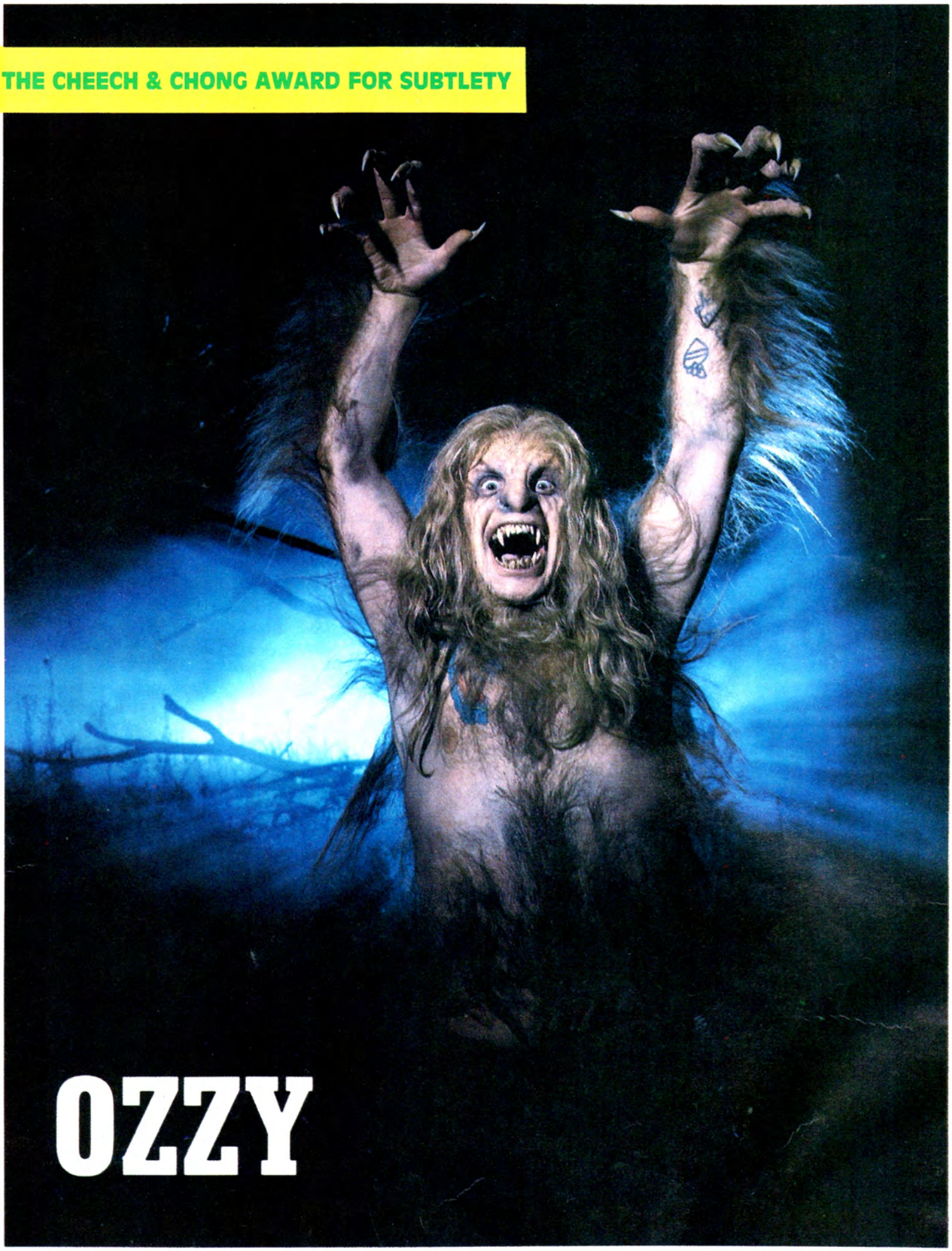
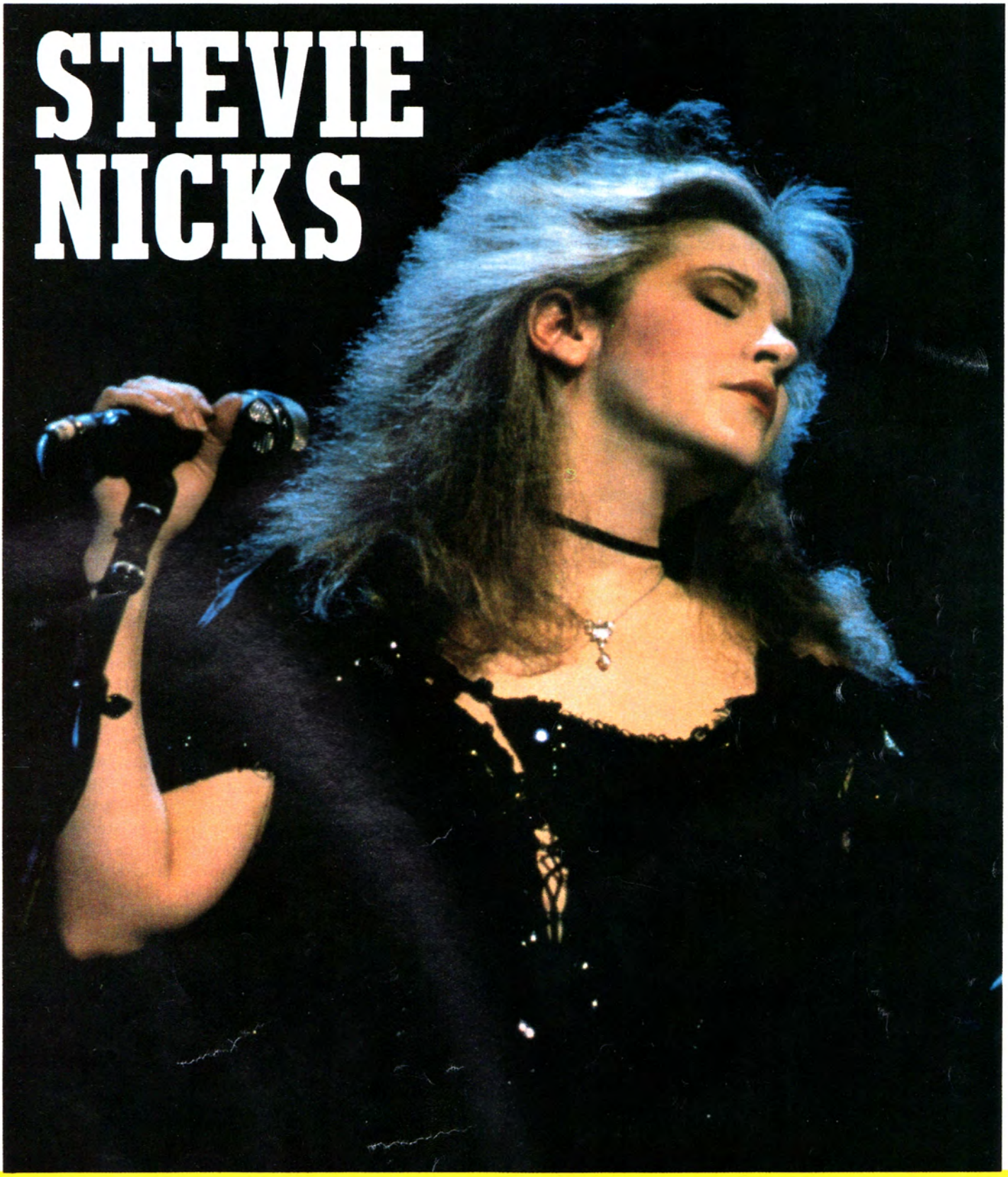


Fin Costello

STEVIE NICKS



Randy Bachman

THE BOY GEORGE MODERN ROMANCE AWARDS

Letters

GUITAR,

Thanks for the top quality magazine. It's the best lesson I've ever had. After December's issue (*Photograph, Foolin'*) **GUITAR** rocks!

Trix Waters
Winona, MN

Dear **GUITAR,**

I just wrote to let you know how much I enjoy your magazine. But I have something I'd like you to consider. I am first and foremost a rock guitarist. But I do like the challenge in learning complicated pieces (like *Flight of the Bumble Bee*). That type of song really stretches your talents and improves your playing. One song in particular that I would like you to print is *Classical Gas*. I'm sure there are a lot of guitarists who feel the same way. Joeysguitartabs.

Tracy Crites
Columbia Station, OH

Dear Sirs,

First of all, I would like to say that the attitude of **GUITAR** magazine has changed my whole outlook on the instrument and my practicing techniques. I will treasure every issue! The Quiet Riot interview really made me appreciate Kevin DuBrow as a musician. Before I read the article I thought he was just a screamer. Boy, was I wrong! The only thing that I have to complain about is the misspelling of Tommy Bolin's name in the Joan Jett article. I felt this mistake should be clarified because of the importance of Bolin's role in guitar history. Keep up the good work.

Mike Grimes
Ownesboro, KY

Gentlemen,

By some great stroke of fortune I was wandering aimlessly through a bookstore and happened across your magazine. "Yawn," I said to myself, "another teen-oriented music magazine." But I was wrong—it's truly an instructional magazine for anyone who plays guitar! So, congratulations are in order for designing a magazine that I want to buy.

Morgan Movris
Atlanta, GA

Dear **GUITAR** Mag,

I just picked up my first issue of your magazine and I would like to say that I am most impressed. The articles and reviews are great, but what I am most excited by is the accurate transcriptions of all the songs, both lead and solos. I have been teaching and playing guitar for many years and I find your magazine an enlightening tool for guitarists of all ages and levels of playing. I would like to wish the editors and staff all the luck in the world on their further endeavors.

Rich Cragg
Debran, NJ

Send to:

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LETTER FROM THE EDITORS

The results of our First Annual Ignoble Prize Awards Competition are in—and our congratulations go out to the winners: Eddie Van Halen, Ozzy Osbourne, Gary Moore, Sting, Stevie Nicks, Valerie Bertinelli, the Who, Quiet Riot and Randy Rhoads. Our condolences go out to Blondie, who waltzed away with our Good Riddance Medallion.

Congratulations are also in order for Karl Sjoberg, of Chinook Mt., Montana, who won the Tusc amplifier.

There is big news, too, for all our readers. From now on the CALL BOARD will be FREE! If you're looking for other musicians, want to swap records, trade insights or just generally communicate with your peers, or if you're interested in getting a gig or reporting on your local music scene, just drop us a line. We'll print as many as we can, for FREE.

The Editors

GUITAR
FOR THE PRACTICING MUSICIAN

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OPEN HEARS

SOLO GUITAR PLAYING

By Steve Morse

One of the most celebrated guitarists in the world, Steve Morse is the former leader of the Dregs. He currently leads the Steve Morse Band and farms his own land in Georgia.

This month's column is based on my experience touring as an acoustic solo guitarist, opening up for the Super Trio of McLaughlin, DiMeola and De Lucia. As everyone who has ever done it knows, to play solo guitar you have to be mentally and physically in shape, because everything shows. It's the most exposed you can be, which is good because you can hear the most expression and nuance. But of course if it's bad you can have the most obvious train wrecks.

As far as being mentally in shape, first of all you've got to believe in yourself. That's a must. You must know there's something musical that you believe in that can entertain an audience. You've got to get to that point before you go up in front of people for any kind of regular performance. If you don't have that confidence you'll never get past the point of being nervous.

The second important part of being mentally prepared is knowing that you're physically prepared. One requires the other. Being physically prepared means that you should be able to play better than you need to when you practice or play for a friend. If you can play it right four out of five times, that's not good enough. You've got to be able to play it right every time, so that you can be prepared for what's going to happen. You need to know the material as second nature in order to get past the rough times.

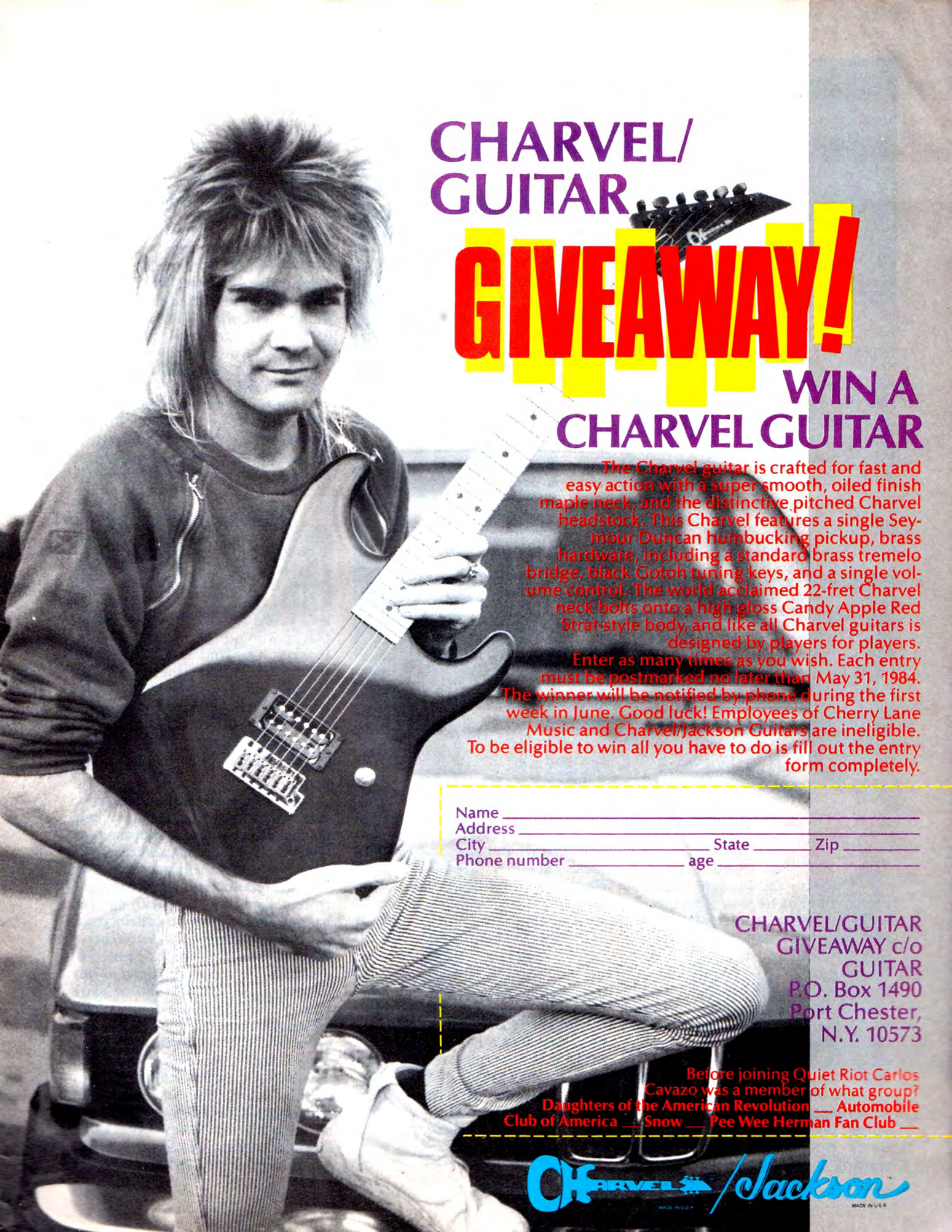
The rough times can actually make you play worse than you ever have. On the other hand, the reverse side of the rough times is that when all is going right you play better on stage than you will in your room. The way you practice by yourself has got to be an average of what you play.

One thing I try to do in performance is to go through a transition from memorized playing to inspired playing. That transition should be as quick as possible. There are five stages I go through. When you first get to the gig you are cold. You're in shape but you're cold. You haven't pulled the guitar out of the case. If somebody wanted you to sit in right then, you could do it, but there's a lot of stuff that would cramp your hand. The next stage is the backstage warmup. That's where you're ready, because you've warmed up backstage, and you can play in a comfortable situation. If somebody asked you to play anything backstage, you could do it. The next stage is the on stage adjustment. That's basically the time that it takes from the moment the announcer finishes your introduction to the time you feel relaxed on the stage. It's a different length of time depending on all kinds of psychological and sometimes physical factors. That's the transition that you want to go through as quickly as possible. The next stage is what I call natural performance. That's when you're warmed up on stage, you're relaxed and you can take chances and most of the time you'll be successful. And you know no matter what you do, the music is going to pull you through, just as long as you relax. That's the point of playing good. The fifth and last stage is what I call inspirational success. I'd say that one out of 20 times when you're on stage everything will click. It's kind of like hitting a homerun in baseball. You don't have to do it every game, most people don't, but it's kind of the reason you get up to bat or go on stage. You're hoping for that to happen. It doesn't mean the audience has to know that it is or is not happening. Only you know when you're reaching into new zones, unless the audience has followed you every gig. It's something like a private frontier.

The fact that you play at the natural performance state most of the time is not a bad thing. That natural performance is where your personality and your love of the music comes through. It's a real close thing with the audience. It's from that point that you hit on occasional moments of inspirational success.

It's kind of the same way when you play with a band. Sports is a good analogy. When you see a whole team work together like a machine, and they do everything right together, that's the way it's supposed to happen. Let's face it, football teams travel around the country, train for years, spend millions of dollars to hire the best in the world and they can only do it every once in a while.

The whole point of overdubbing is to get those occasional inspirational moments on tape. How much of that you can duplicate live determines how honest your records are. But I think everybody who ever recorded and kept a guitar solo on tape, kept it because there was some little magic that happened. I think that's true of every solo on every recording ever made using a multi track recorder. I'm not saying the rest of the solo is trash. I am saying that if I record a solo, and if I hit something that really surprises me, that I like, it's nice because I've expanded as a player. ■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Before joining Quiet Riot Carlos Cavazo was a member of what group?
Daughters of the American Revolution __ Automobile Club of America __ Snow __ Pee Wee Herman Fan Club __
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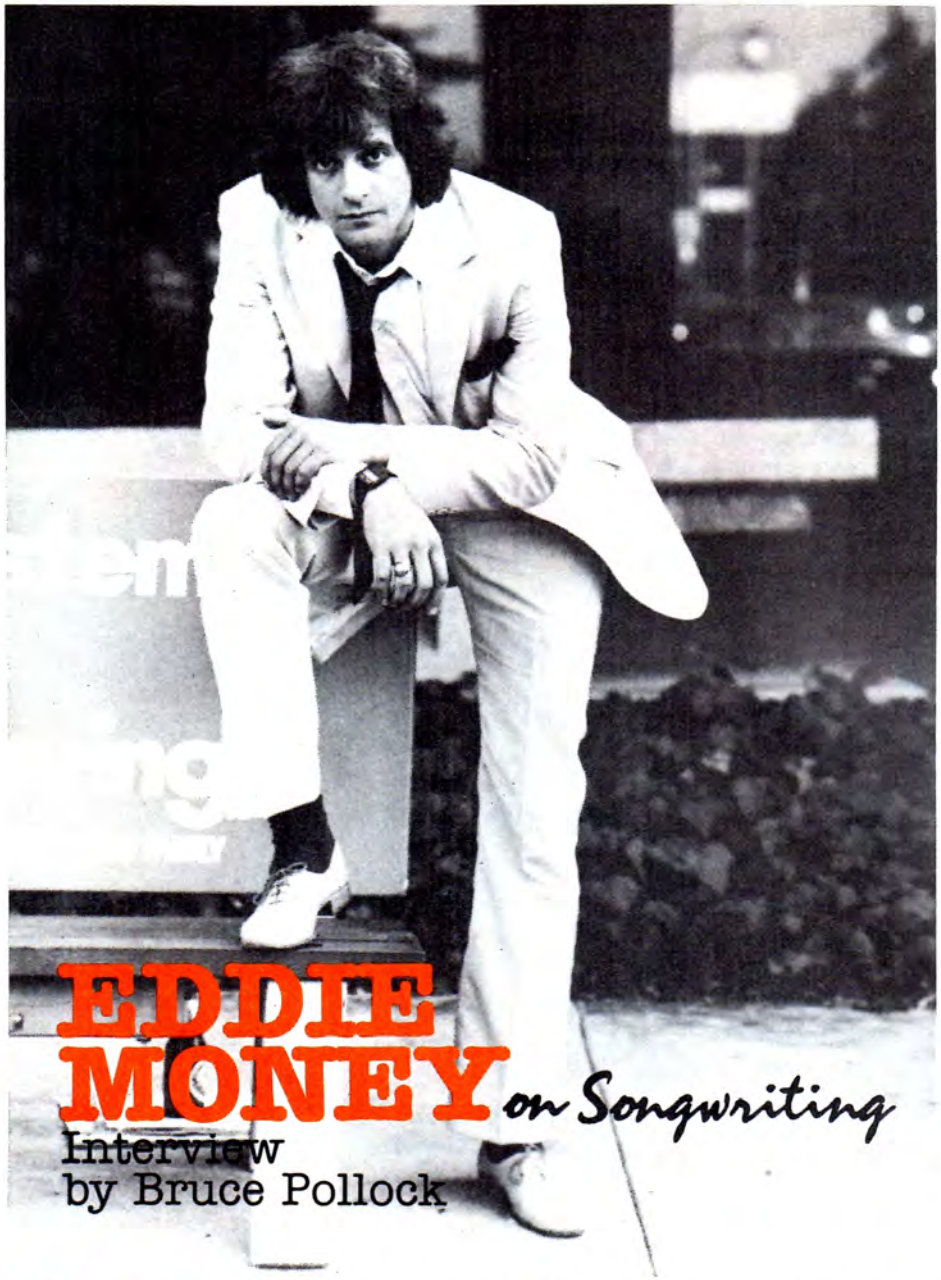


EDDIE MONEY on Songwriting

Interview
by Bruce Pollock

When he was just a kid named Mahoney, Eddie Money tried out for the Oakland Police Department. But he was too much a rock 'n' roller to cut it. "I had long hair," he said. "I was combing my hair and my father was flipping out." Now, however, in the video of his latest hit, *The Big Crash*, the circle comes complete for Eddie, as he gets to stick it to the old days, by portraying a cop on tape. Such are the glories of rock stardom, for a streetkid with a heart of pavement. Coming up singing the Oakland Bay Blues of John Lee Hooker and Jimmy Reed, Eddie Money uses songwriting to reflect the hard poetry of his life, in an updated urban setting. He wrote *Two Tickets to Paradise* when he was a receiving clerk at J.C. Penney's—and *Where's the Party* on moving to the snooty suburbs of rock success. The radio knows him for *Baby Hold On*, *Shakin'* and *Think I'm in Love*. But Eddie's deeper thoughts are expressed in songs like *Backtrack*. "It was about a friend of mine. He had a heart murmur and he got too high one night and had a heart attack and died. I play it on piano. Songs that are very personal to me I play on piano. I waited three years to do the tune because it's a ghost story. I waited so long to put it out just in case he came back."

I think of my material like food sometimes. It's like when you cook, everybody's got their favorite dish that they make. Mine happens to be lasagna. I'm not good at anything else, but I know how to make that lasagna. That's like my material. I'm not the world's greatest keyboard player. I'm not the world's greatest horn player. But I know what's going to go over live. On the new album I knew that *Bad Girls, Big Crash* and *Where's the Party* would definitely cut the ice. So I was happy. I took care of my live audience, and in the meantime I also wrote some songs that got my artistic satisfaction out, like *Don't Let Go* and *Backtrack*.

I've got a million songs that I throw out. They're like leftovers. You keep them in the refrigerator but you never eat them. By the time you get to them, they're rotten.

ROOTS

You have to be very versatile to sing in clubs for a living. When I grew up I had to learn how to imitate a Stevie Wonder or a John Fogerty. I started writing when I played with a band called the Rockets in Berkeley. I was working with a guitar player who worked with John Lee Hooker. Oakland is a blues town. Jimmy Reed is from there, John Lee Hooker. I listened to Reed and Chuck Berry and I developed shuffles in that direction. But basically I'm a rockabilly, like Elvis Presley, but more in the Oakland blues-oriented trip.

COLLABORATION

I write about 60–70% of the material, but sometimes I need help on chords; I need more colors. I get feedback from other musicians who know where I'm coming from. But they gotta know where I'm coming from before they write with me. I'm basically like a Sting or a Prince; it's got to be the way I want it. When I get down to the wire I'll fight with anybody, I don't care. I do all my own arrangements. I like to work on a 4-track and I've been working a lot lately with an OBX drum machine and a Linn drum machine. I try to do as much homework as possible on the tunes before I get in the studio, so people can't touch anything. Cause these are my songs, my puppies, my babies. I don't like anybody getting too involved with me. Producers are a great help, but

when the smoke clears, I'll be standing there. You can ask Tom Dowd. It's like brain surgery getting to me. I mean, Tom's got his ways to pull it out of me, but I'm paranoid about people touching my stuff. Other musicians help me with the material, but it's definitely my web. I'm the king spider.

SONGS

I don't write songs for Top 40 radio. I write songs for myself and for people my age and younger who are going through the same things I went through and am still going through. I'm basically from the street. I grew up in New York and moved to Oakland; I lived in Berkeley. I've always been a rock 'n' roll singer, even in high school. I tried working for the Police Department, but that didn't work, because I was too into rock 'n' roll. I just write about true-to-life situations. Now I live in this little uppity, upper-class, rich community, and the neighbors love me because I'm never home. I've got a beautiful pool and stuff, but basically when I get home I'm still hanging out. I wrote *Where's the Party* out of living in this new town where everybody's in bed by 9:30 and it's crazy because there's nothing to do and nowhere to go. I wrote it on a $39 Cassio.

I knew *Two Tickets to Paradise* was going to be a hit, because it just felt so good, and things in my life were just going somewhere. I was determined. It was like an acid trip. I just had to get where I was going. I took voice lessons, sax lessons, piano lessons. I went back to college. I was putting everything out of the way. I mean, in and out of jail, in and out of junior colleges, nothing was working. I was a receiving clerk at J.C. Penney's, working Top 40 gigs. I was hungry. I wanted this.

Bad Girls could have been a hit single, but it's got a verse in there about a girl picking her skirt up, and another verse about a girl opening up her blouse. Hey, I wrote that because that's what I was feeling. I mean, it's a sexy tune. It's about a young hot chick, man, what do you want me to write about, the library?

I've always been a visual writer. *Two Tickets to Paradise* could have made a real cool video. I can see myself on a plane, going to Hawaii. Or, *You Can't Keep a Good Man Down*—I can see myself on probation, fighting in the street, getting off the welfare line, hustling a cigarette somewhere. 'Cause I've been through it. Even when I write a ballad it's usually somewhat hard. Like *Don't Let Go,* I was fighting with my girlfriend during the record. I wrote *Baby Hold On* about a girl I was going with. She came from a family richer than mine and her mother wanted her to break up with me because I had no money at the time. Do you know what it's like to go with a girl who goes to school all week and you work on the weekends? I mean, it's a horror show.

Shakin' was a great tune. It used to be called *Doin' the Cha Cha.* It's just a groovy tune about getting high with some chick in her car. Come on, you've been there. We've all been there. If you want to know the truth, I'm a sucker for women. Giving up women is harder than giving up drugs, booze and cigarettes all together. Jimmy Lyon wrote the solo on *Shakin'.* It was a great solo. I was sick at the time and Jimmy cut about four or five leads for it. I put together the best lead out of all four or five of them.

GUITAR

I always say I'm a great guitar player, but I'm a mental guitar player. I can convey my melodies to guitar players. I'm basically into the old school, like a Rod Stewart or a Robert Plant. I write almost all the guitar solos for my records. The reason Jimmy Lyon quit the band is because he was tired of me writing the solos, and I don't blame him, because he's very artistic. My new guitar player, John Nelson, is kind of slow in the studio. He's got a lot of soul, with a lot of heart, but sometimes people can't wait for him in the studio. But he's my main man. I know his juice and I know his soul. So I help him get it together. I say, John, play this. I stand right next to his guitar and I just like touch it, man. It's a beautiful relationship.

To me the most important thing is to just play melodic. Playing fast is not the most important thing. I think getting a good tone and melodic leads like an old Clapton lead is what's happening. ■

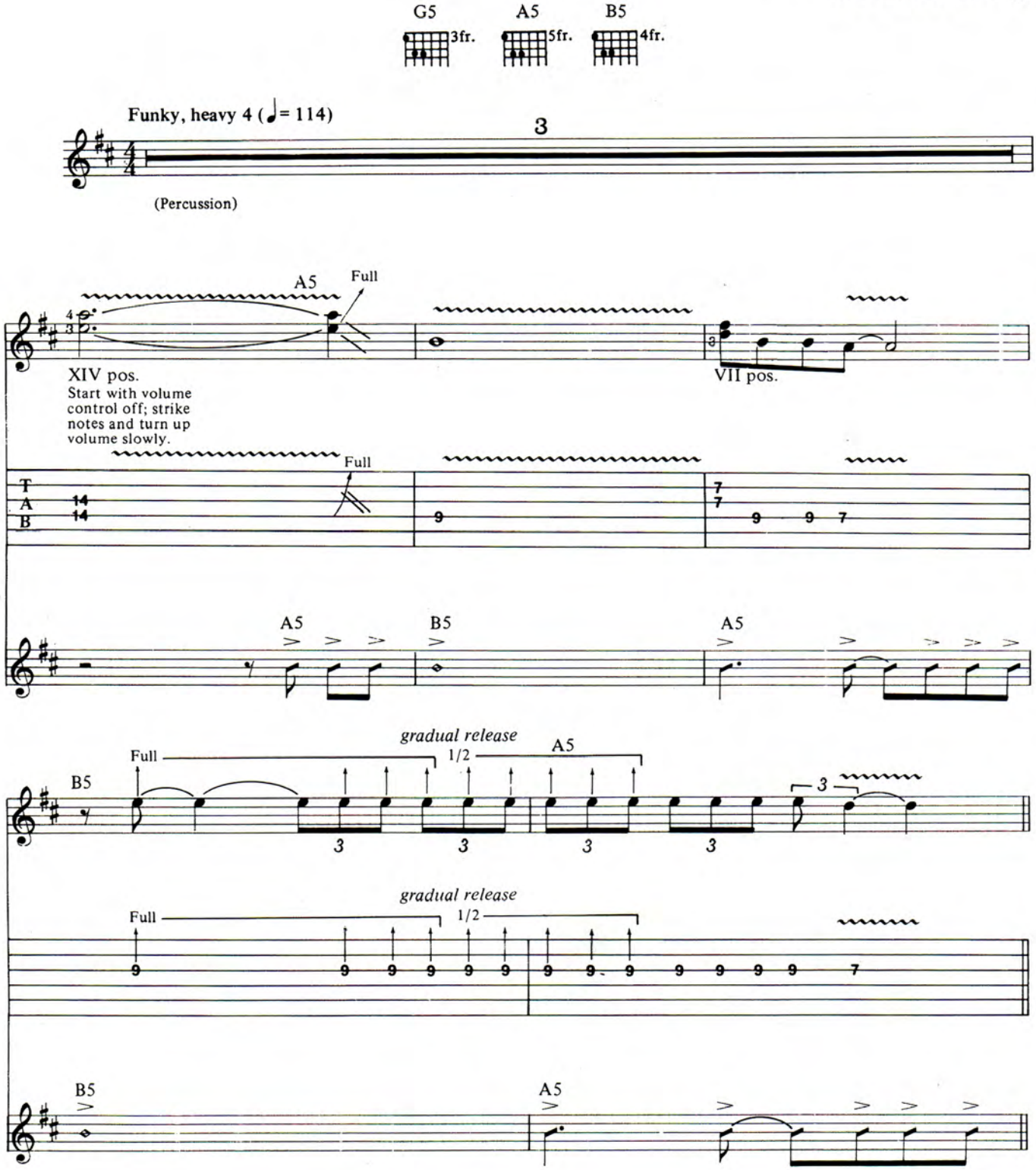
Tablature Explanation see pg. 88

SHAKIN'

As recorded by EDDIE MONEY

(From the album NO CONTROL/Columbia FC 37960)

Words and Music by
Eddie Money, Ralph Carter
and Elizabeth Myers



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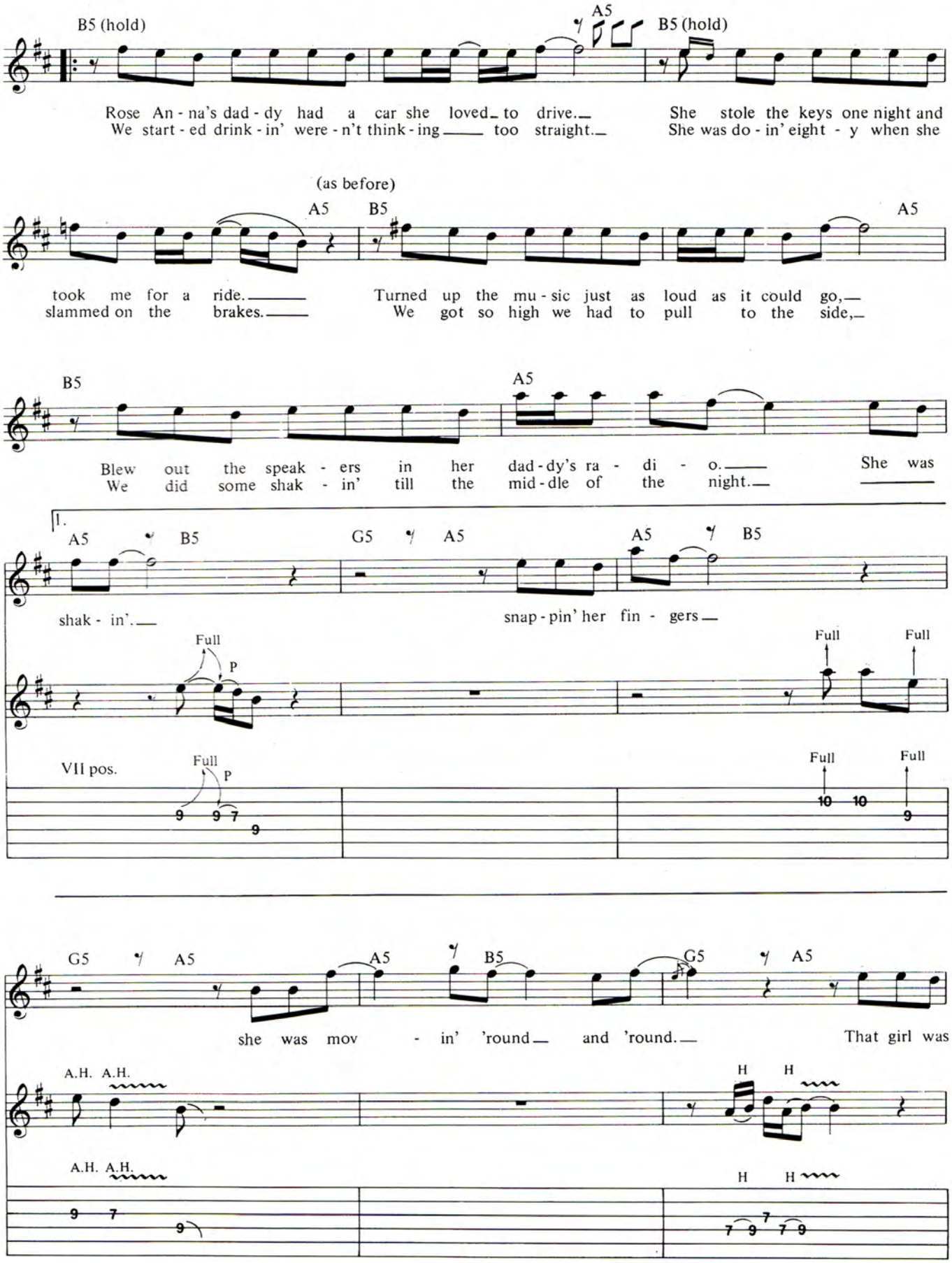
B5 (hold)
A5
B5 (hold)
Rose An - na's dad - dy had a car she loved to drive.
We start - ed drink - in' were - n't think - ing too straight.
She stole the keys one night and
She was do - in' eight - y when she
(as before)
A5
B5
A5
took me for a ride.
slammed on the brakes.
Turned up the mu - sic just as loud as it could go,
We got so high we had to pull to the side,
B5
A5
Blew out the speak - ers in her dad - dy's ra - di - o.
We did some shak - in' till the mid - dle of the night.
She was
1.
A5
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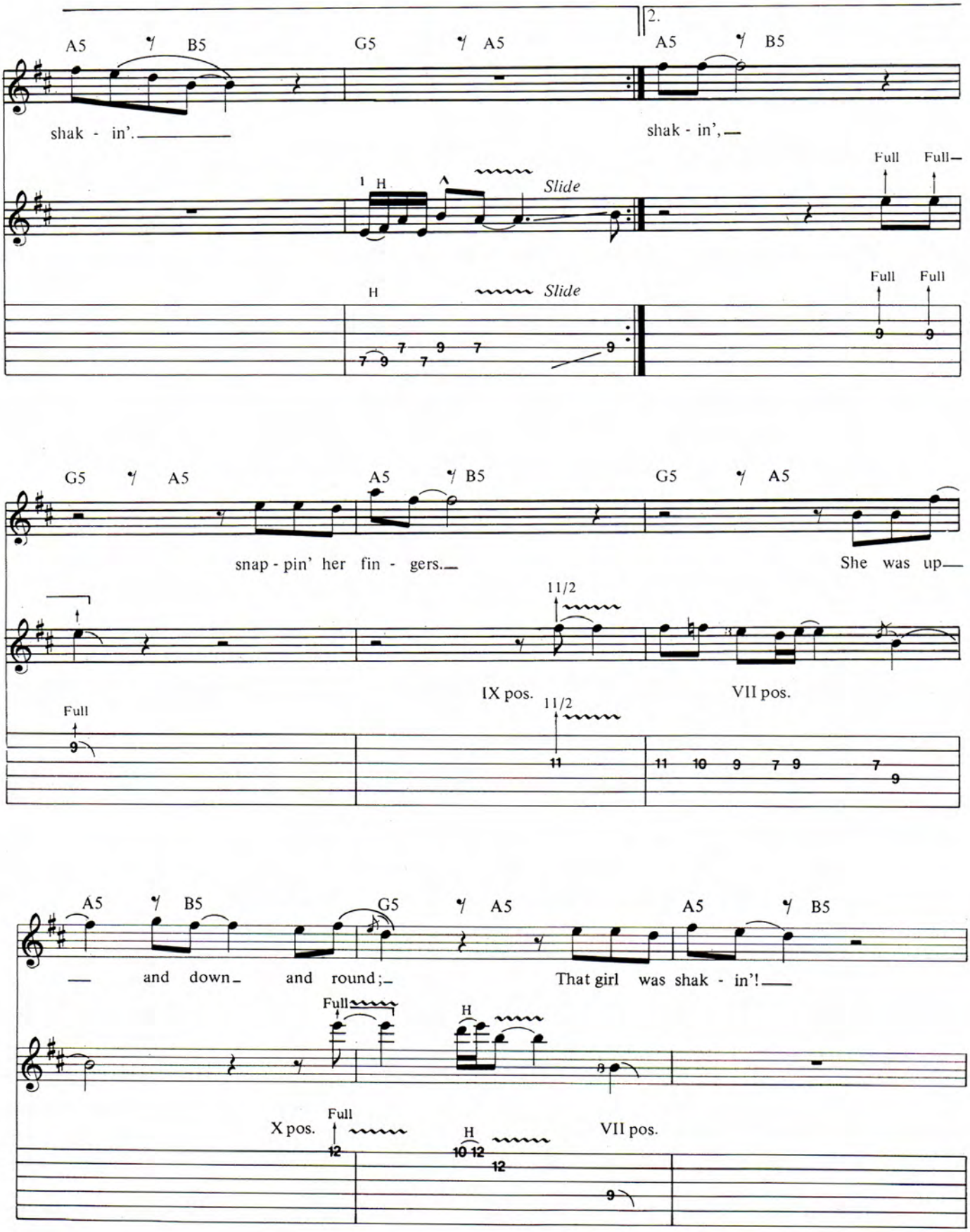
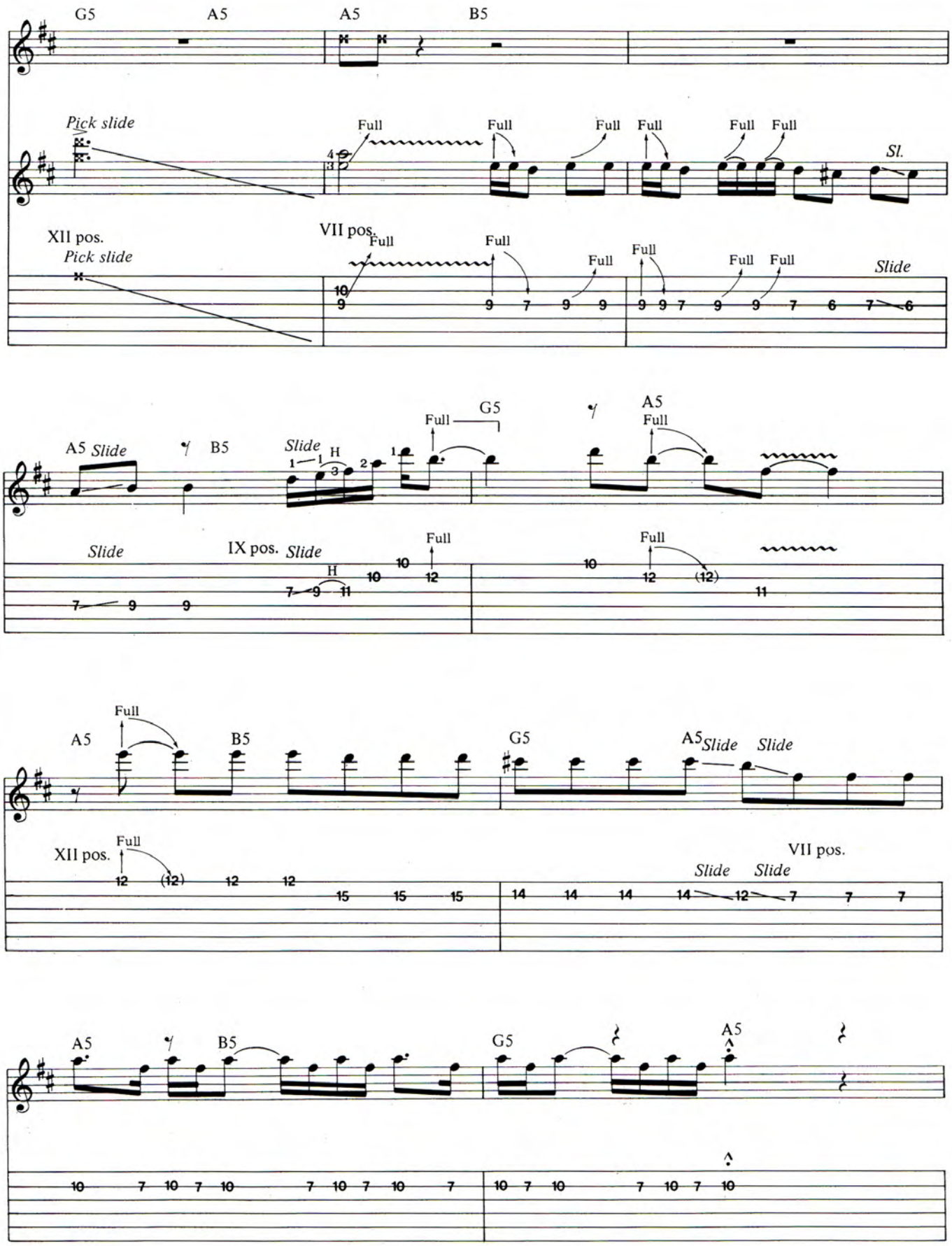
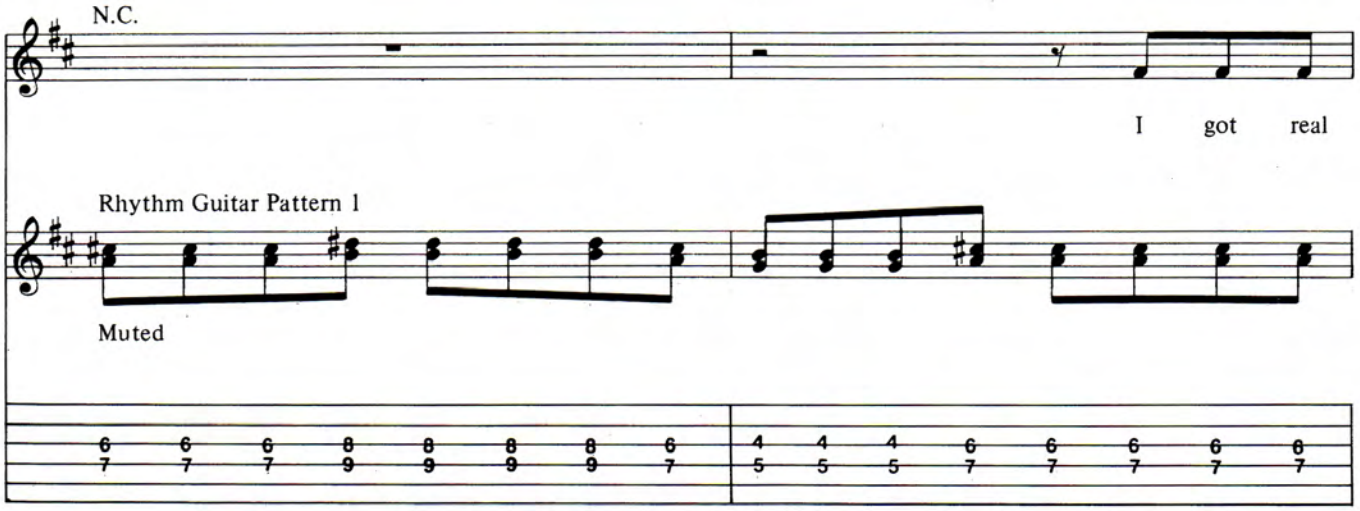
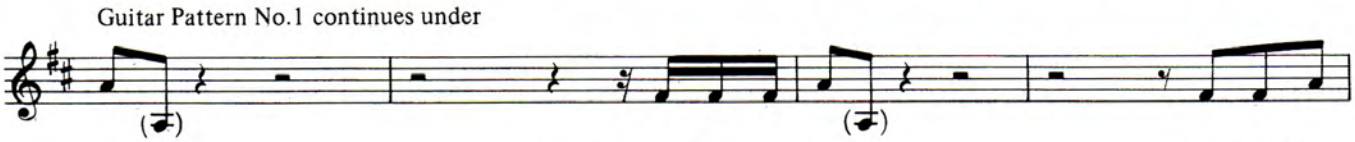
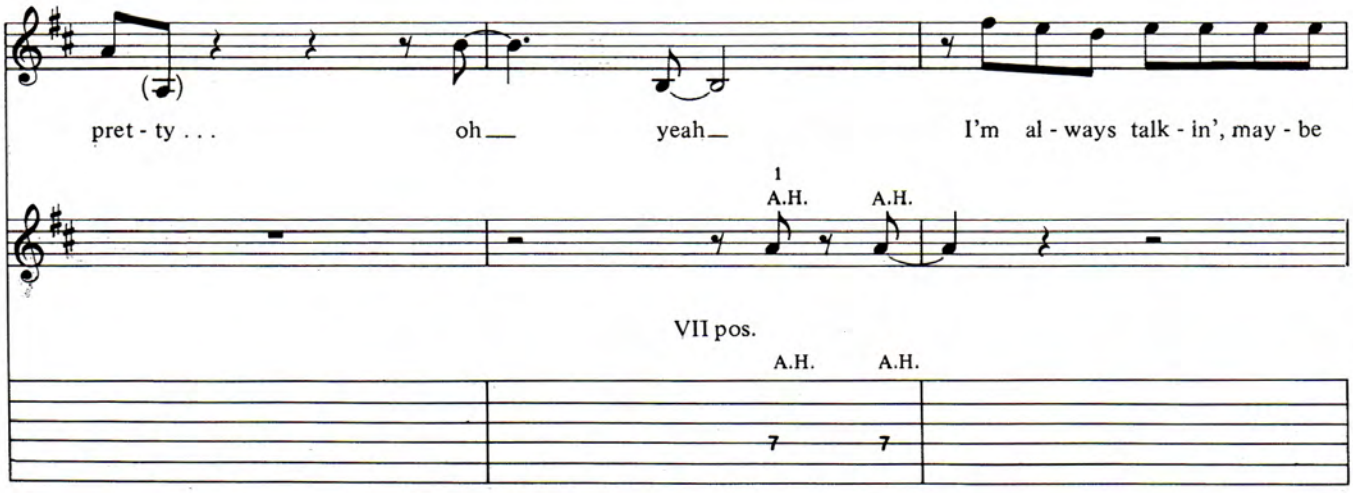
7
7
9

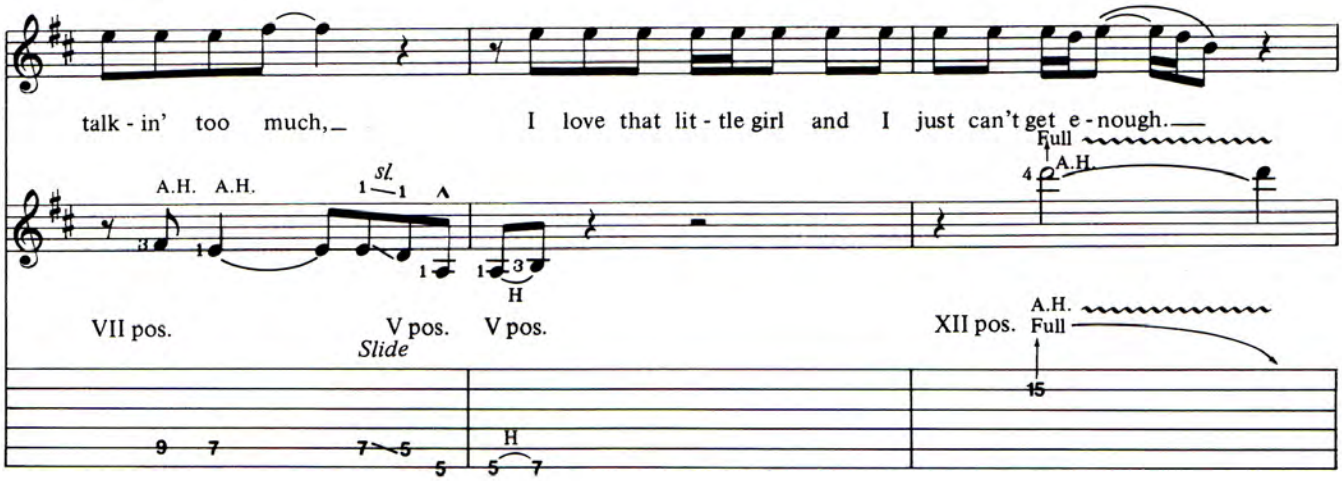

2.
A5 B5 G5 A5 A5 B5
shak - in'. shak - in',
1 H Slide
Full Full
H Slide
Full Full
G5 A5 A5 B5 G5 A5
snap - pin' her fin - gers. She was up
11/2
IX pos. VII pos.
Full
11/2
A5 B5 G5 A5 A5 B5
and down and round; That girl was shak - in'!
Full H
X pos. Full H VII pos.

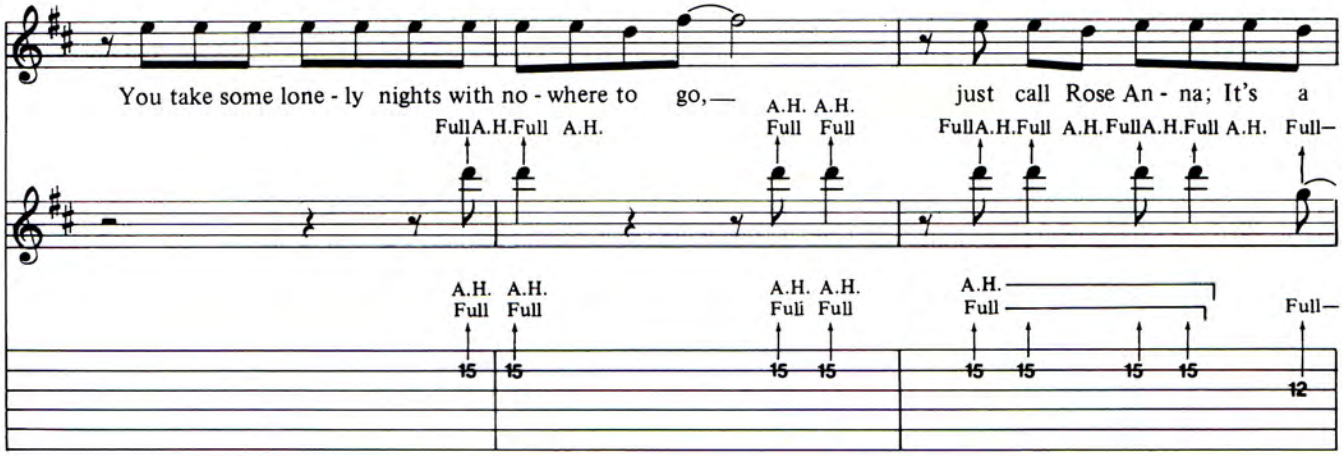

G5
A5
A5
B5
Pick slide
Full
Full
Full
Full
Full
Full
Sl.
XII pos.
Pick slide
VII pos.
Full
Full
Full
Full
Full
Full
Slide
A5
Slide
B5
Slide
H
Full
G5
A5
Full
Slide
IX pos.
Slide
H
Full
Full
A5
Full
B5
G5
A5
Slide
Slide
XII pos.
Full
VII pos.
Slide
Slide
A5
B5
G5
A5

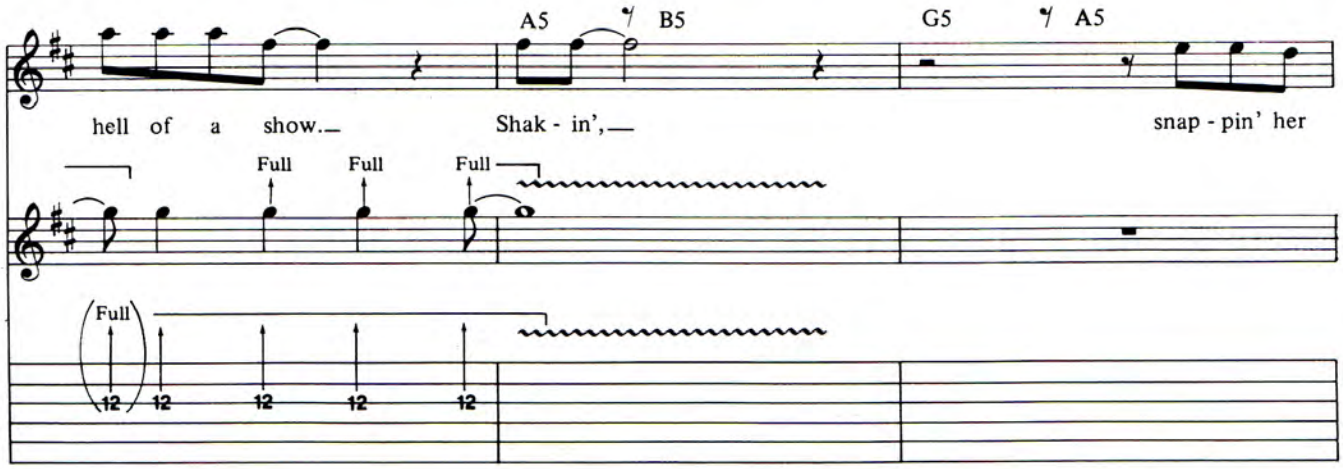

N.C.
I got real
Rhythm Guitar Pattern 1
Muted

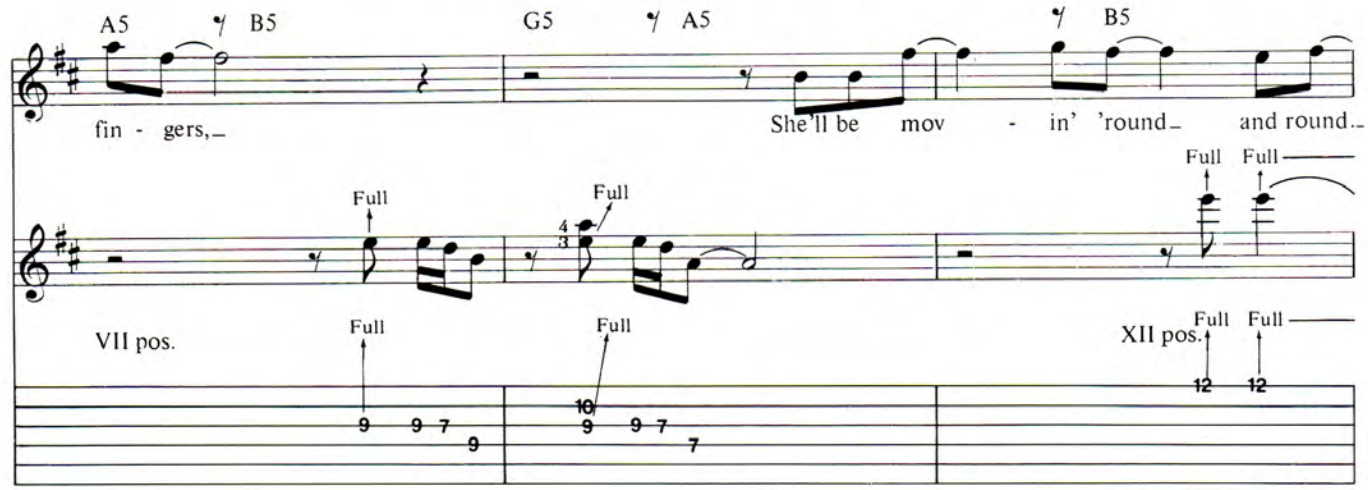

Guitar Pattern No.1 continues under
ner - vous.
She took her coat off.
She looked so

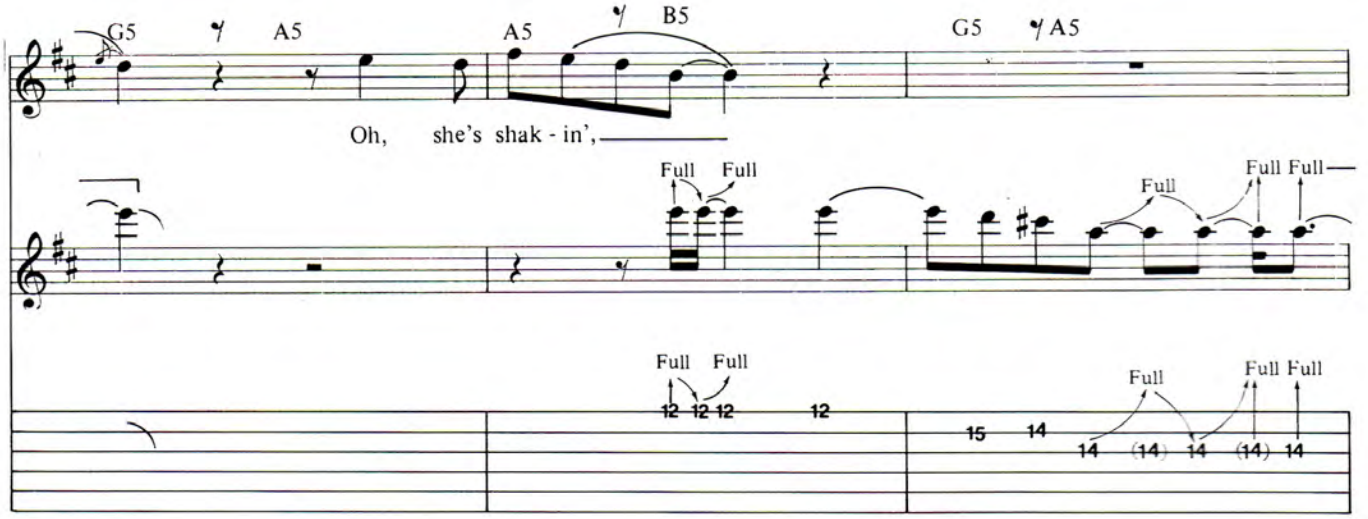

pret - ty . . .
oh
yeah
I'm al - ways talk - in', may - be
1
A.H.
A.H.
VII pos.
A.H.
A.H.

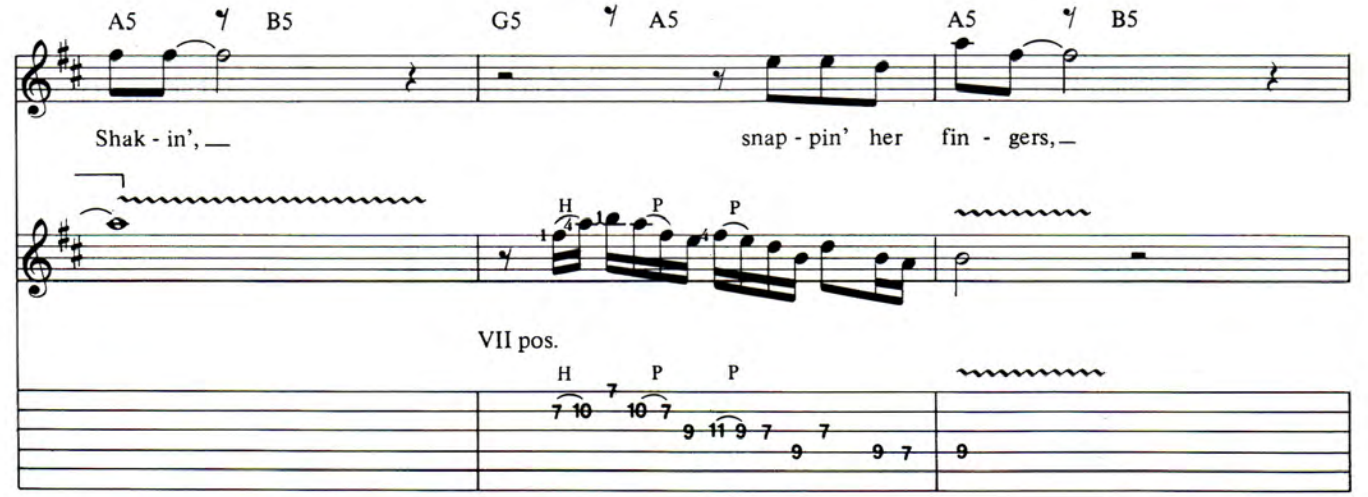

talk - in' too much,
I love that lit - tle girl and I just can't get e - nough.
A.H. A.H.
sl.
Full
A.H.
VII pos.
V pos.
Slide
V pos.
XII pos.
A.H.
Full

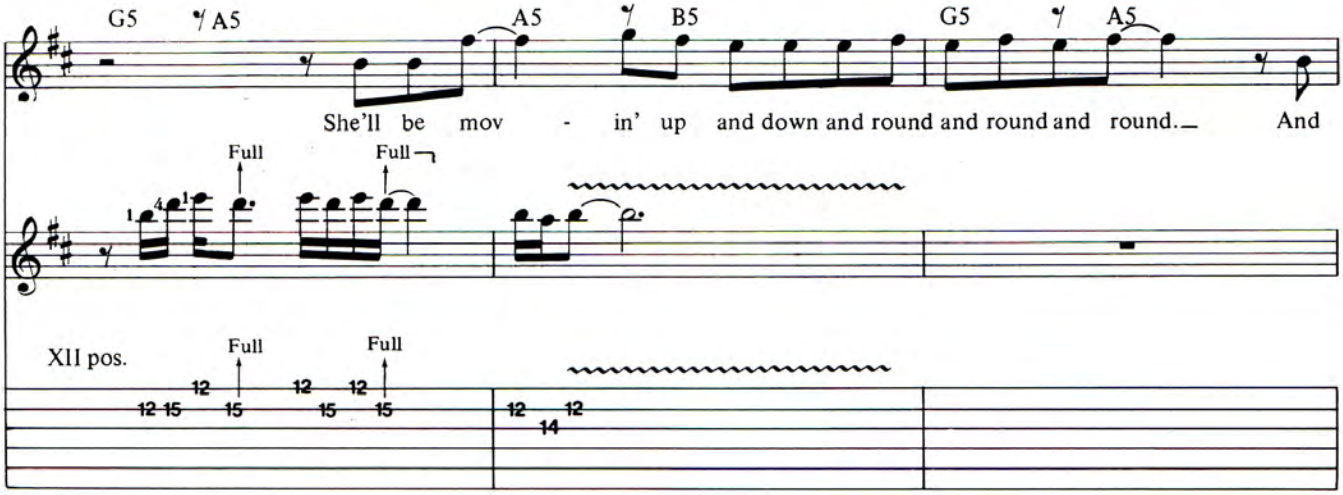

You take some lone - ly nights with no - where to go,
just call Rose An - na; It's a
Full A.H. Full A.H.
A.H. A.H.
Full Full
Full A.H. Full A.H. Full A.H. Full A.H. Full-
A.H. A.H.
Full Full
A.H. A.H.
Full Full
A.H.
Full
Full-

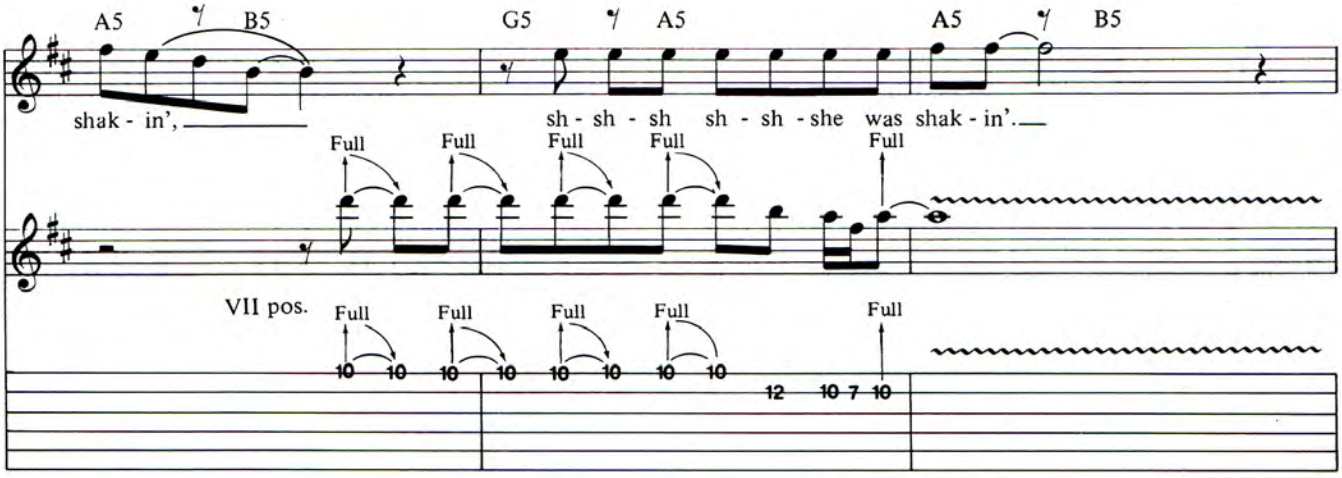

A5 B5
G5 A5
hell of a show.
Shak - in',
snap - pin' her
Full Full Full
Full

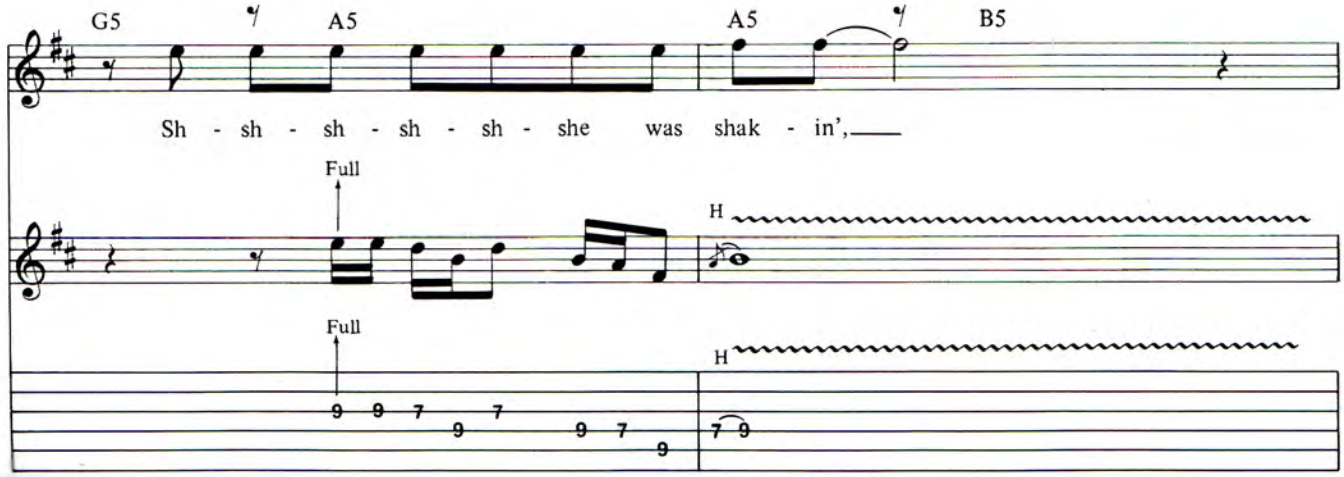

A5 B5 G5 A5 B5
fin - gers, She'll be mov - in' 'round and round.
Full Full Full Full Full Full
VII pos. XII pos.

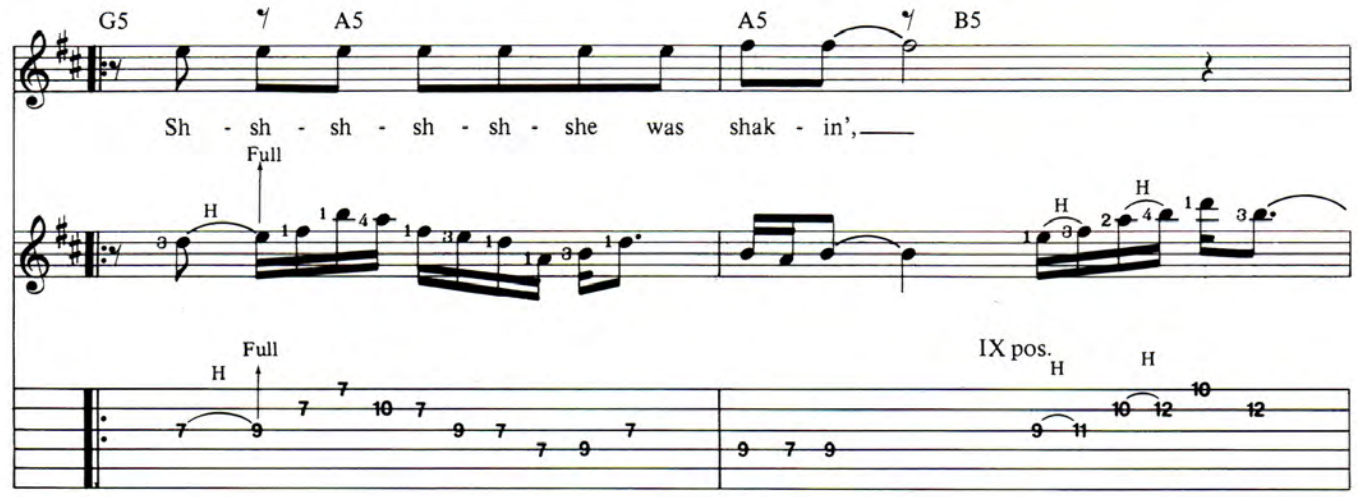

G5 A5 A5 B5 G5 A5
Oh, she's shak - in',
Full Full Full Full Full Full
Full Full Full Full Full Full

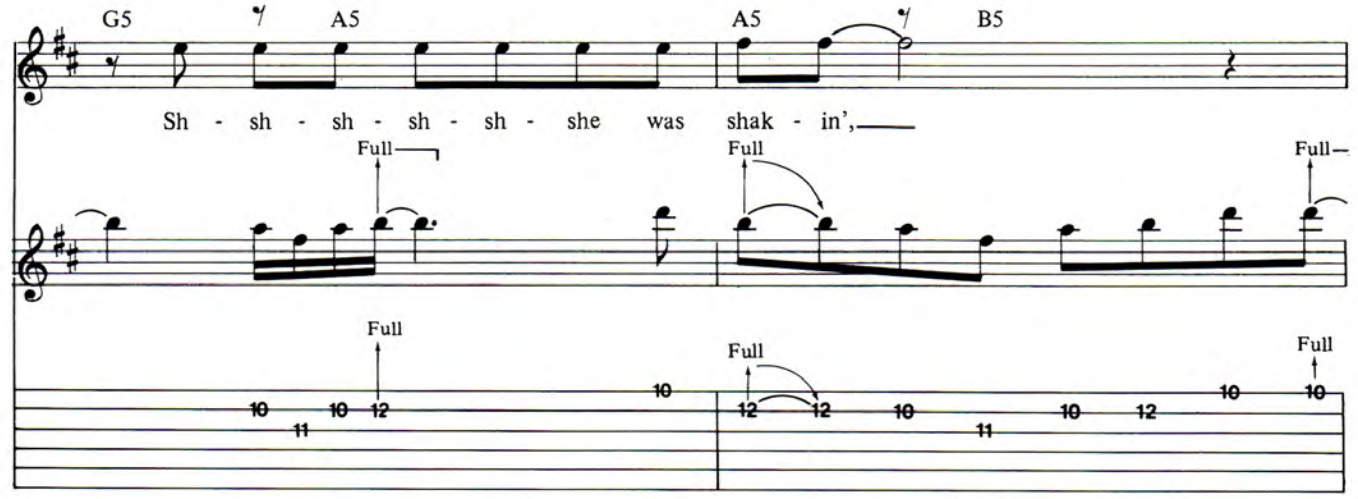

A5 B5 G5 A5 A5 B5
Shak - in', snap - pin' her fin - gers,
H P P
VII pos.
H P P

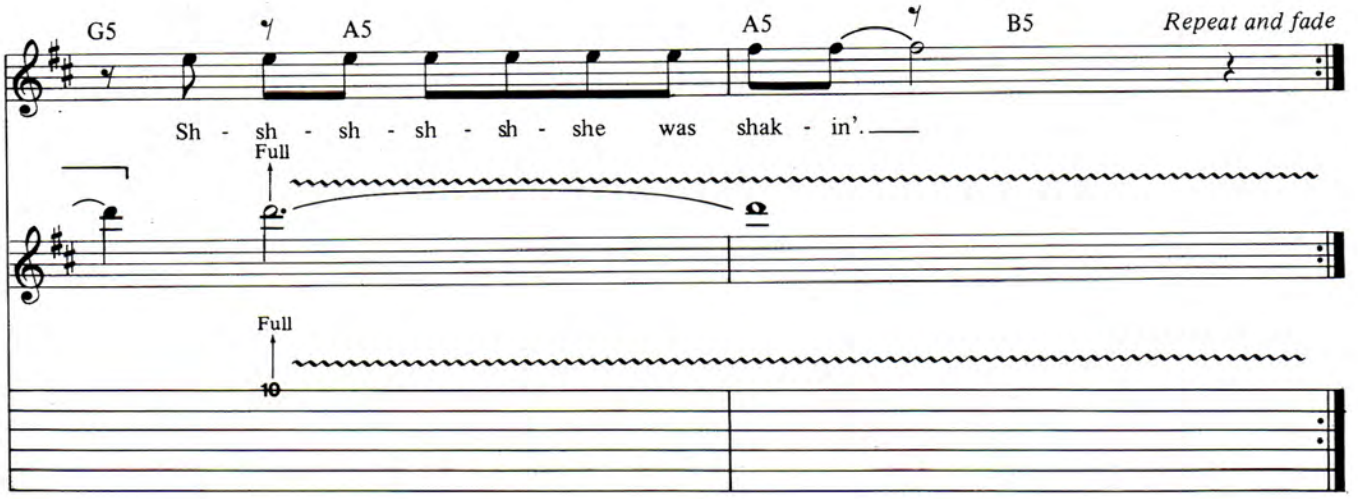

G5 A5 A5 B5 G5 A5
She'll be mov - in' up and down and round and round and round. And
Full Full
XII pos.
Full Full


A5 B5 G5 A5 A5 B5
shak - in', sh - sh - sh sh - sh - she was shak - in'.
Full Full Full Full Full
VII pos.
Full Full Full Full Full


G5 A5 A5 B5
Sh - sh - sh - sh - sh - she was shak - in',
Full
H
Full
H


G5
A5
A5
B5
Sh - sh - sh - sh - sh - she was shak - in',
Full
H
IX pos.


G5
A5
A5
B5
Sh - sh - sh - sh - sh - she was shak - in',
Full


G5
A5
A5
B5
Repeat and fade
Sh - sh - sh - sh - sh - she was shak - in'.
Full

By Rick Derringer

GUITAR SECRETS

THE HARMONIC ARPEGGIO

Harmonics are made at the various points on the neck where you don't have to push down on the string to get a sound. You just touch the string lightly right over the fret (not in it, as you usually would) and pluck the string with your right hand. The loudest harmonics, which are also the easiest to get, are halfway between the bridge and the nut, above the 12th fret, and above the 5th and 7th frets. However, harmonics can be heard to varying degrees everywhere on the fretboard.

This example is an Em arpeggio with harmonics. It starts on the 12th fret low E string. Remember to place your little finger directly over the fret. After you strike the string, lift your finger off for greater volume. The next note is 7th fret E string with your third finger. Then it's your index finger on the 5th fret of that same string. Go all the way up to the B string 7th fret and play it with your third finger, to the high E string first finger, 5th fret. Then, going backwards, you play the 7th fret high E with your third finger, followed by the G string 5th fret, played with the first finger. The last two notes are played on the B string 7th fret with the third finger and then the pinky on the high E string 12 fret.

Remember, the order I'm showing you is just one way to use these notes. Experiment and alternate them in any way you like. These notes will sound good against Em, C or G chords, sometimes even Am. Another harmonics sound to play with is the big Em 7, which is played by placing one finger over the D, G, B and E strings 12th fret. That's it for now. I'll see you next month. ■

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Concept II are for all electric guitars with tuning pegs six in line.

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates.

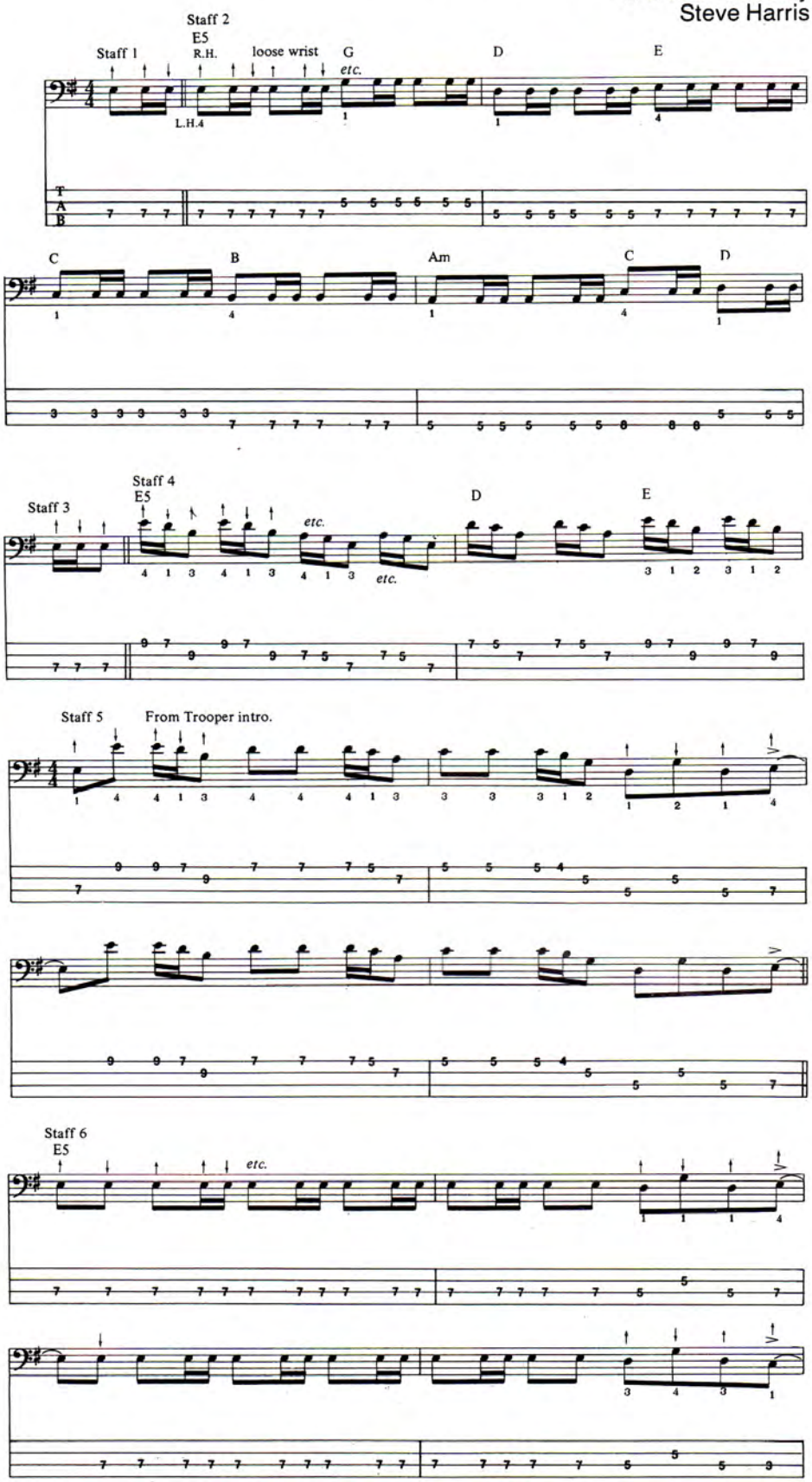
Iron Maiden is up this month with some of Steve Harris's bass lines from the song *Trooper*. We've been playing things tight and funky lately, so let's loosen up the wrist a bit and go for a different style and sound. I'd stick with a hard pick for this brand of rock, but I have seen bassists like John Entwistle pull this stuff off with just his fingers. When playing eighths and sixteenths this fast, I think you'll find it easier to pick it with a pick.

Most of Steve's riffs in *Trooper* contain a figure like the one in staff one.

Some of you might recognize this particular rhythm as being a fundamental part of both the banjo, piano and drum rhythm of New Orleans dixieland and rock 'n' roll like Fats Domino or the super fast flat-top picking heard in bluegrass music as played by Doc Watson or Clarence White from the Byrds. The guys in these bands perfected a picking technique I find indispensable in approaching these contemporary bass lines at the heavy metal tempo. Think of a line running from your

THE TROOPER

Words & Music by
Steve Harris



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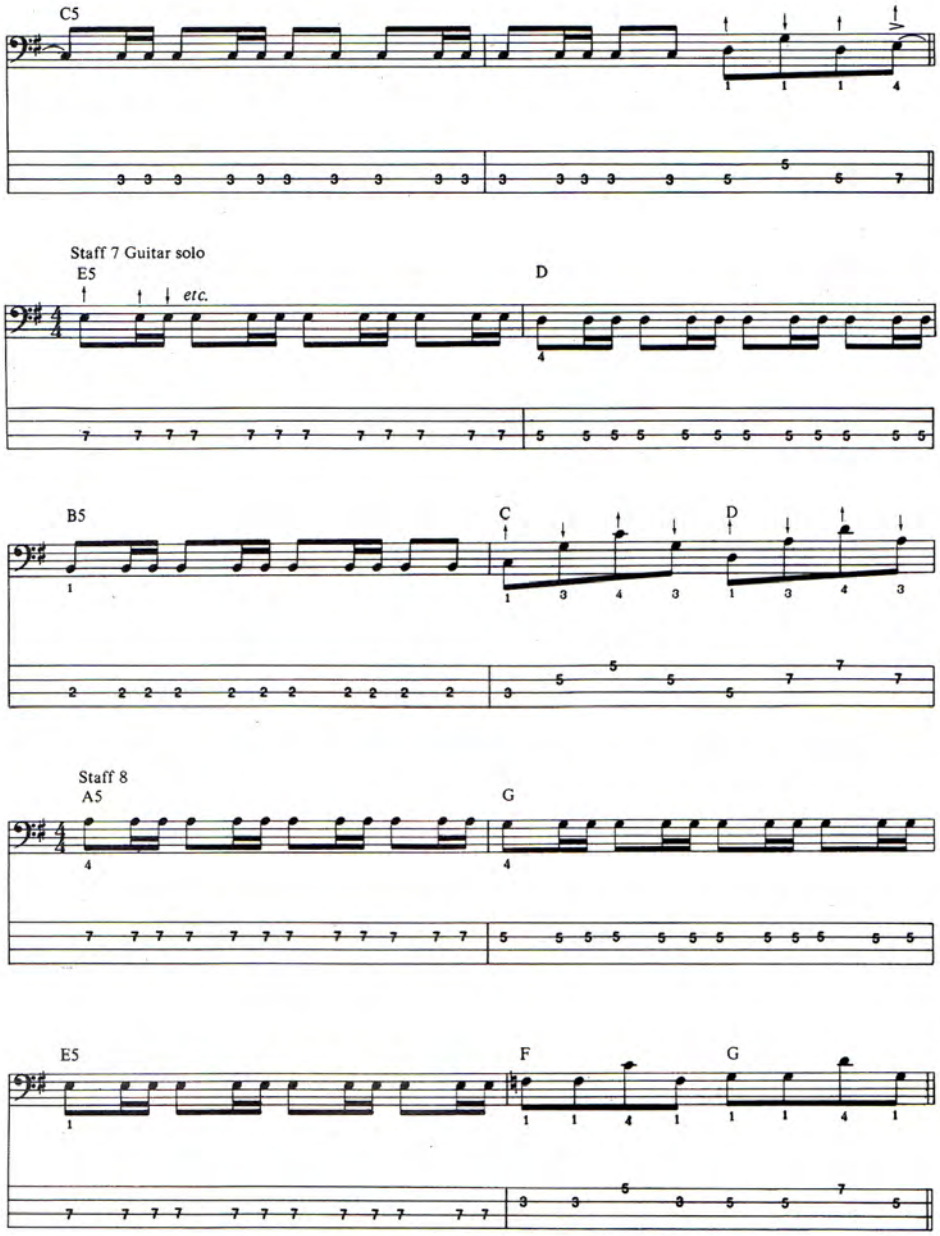


pick thru your hand to your wrist, and with one motion actually strum the notes in an up-up-down ↑ ↑ ↓ motion. Keep your wrist loose as you rest your elbow on the guitar's body. Gripping the pick tighter will NOT give you more speed or volume. It will only slow you down and "cramp" your style.

As always start slow. ♩ = 84 on your metronome is a good start. Try to work up to Maiden tempo which is about ♩ = 152. That's fast! Practice the exercise on staff 2.

In the intro to *Trooper* you'll see this figure (see staff 3) which is the reverse of staff 1. Approach it with the same loose wrist, but pick it up-down-up ↑ ↓ ↑. Work with the exercise on staff 4 before moving on to the actual bass line on staff 5.

Steve Harris sticks to the ♩♫ figure through most of the chart, as in staff 6. Don't forget the accents at the end of bars 2 and 4. Everyone in the band is "cutting" them.

Notice the "rock octave" thing during the guitar solo (bar 4 staff 7) and the little variation using a root-V when the solo modulates to Am in bar 4 staff 8.

The band is counting on you, the bassist, to add a little something extra to your part, to help open up a new section and to add that little extra hook that's needed. Steve Harris gets a lot of mileage from these few simple rhythm ideas and you can too! Don't be afraid to experiment. Good luck and I'll see you on MTV. ■

Bob Leafe

THE EAGLES
DON FELDER

Interview by Peter Gordon

Originally springing to life as a backup band for Linda Ronstadt, the Eagles, in their heyday, perfected and defined a music of the Freeway Set, a generation stuck in the fast lane in the rush hour, three exits shy of Disneyland. Call it slush, mush, rock or pop, it earned them their niche as America's Band of the 70s. In the 80s this faceless conglomeration has split into individual identities once more, with Glenn Frey, Don Henley and now Felder venturing into solo realms. With the whopping *Hotel California* among his writing souvenirs, Felder certainly need not tax himself in such a grueling fashion. But since he obviously has, we were more than glad to listen in on Thirsty Ear's interview.

Video

A lot of friends of mine out in Malibu are movie producers and TV directors, and for the last four or five years they've been continually saying, 'Boy, you know some of the Eagles' songs were just perfect for doing videos. It'd be wonderful to make a four minute story out of *King of Hollywood* or *Hotel California.*' I thought about it. I think a good song allows the audience to participate mentally, to create its own images, sort of like reading a great novel. But sometimes books don't translate well to film. If you've read a good book and then you go see a film, your interpretation of it was exactly what you wanted it to be, and the film never is that way. In some instances, when you hear a song on the radio for a certain length of time, you've developed your images of it. If you were to go to see a video after the fact, it would almost be redundant and possibly harmful. Because not only is it dated, but everyone would look at it and say, that's not how I pictured it.

Toys

Before every album, Joe Walsh and I used to go out and buy a bunch of new amps and new guitars, new effects peddles, new echo units, and just sit around for weeks plugging things in, looking for new little things. About 90% of the stuff that's out there for consumers to buy is usually garbage. But, if you sift through them, there's 10–15% of the things that are really nice. If you fiddle with them long enough you can get some real unique sounds. It's like finding a new blend of colors, a perfect match, I like to say, between a couple of different shades of muddy.

Over the last four years I've started working with a drum machine and sequencers and synthesizers and synclaviers and automated consoles—just because I really feel that the more you rely on another musician to create something that you hear, the less it comes out like you hear it. Also, it's a lot of fun to sit there and tinker and dabble and twiddle knobs. I get excited by that. And while I'm glad to hear that the guitar in its original form is returning, to me that's not so exciting. Picking up a beautiful acoustic guitar and playing—I've already done that. I'd really like to be able to do it in a new way. Like on the introduction to *Hotel California,* we stuck a pickup in the 12-string and ran it through a Leslie and stuck a microphone on the hole of the guitar and processed it with a stereo DDL. And it was a whole new kind of 12-string guitar, instead of just a normal kind of Joni Mitchell 12-string pickup type thing.

Every time I approach an acoustic instrument it has to be a real special sound, or else it's not very interesting to listen to, although the performance itself may be brilliant. I like to be creative in performance, but I especially like to be creative in tonal quality—tonality and sounds. That's why I like making records and not going on the road.

Hotel California

I sat down with a little 4-track Teac and I wrote all the music for that record, top to bottom, guitar solos, intros, everything, around a little A-77 Rhythm Ace drum machine that was playing one of these cha-cha beats. I used to make cassettes and give them to everyone in the band. So I gave it to Henley and he went, 'Boy, that's a great piece of music. Let's write some lyrics to it.' So we went and recorded the basic track and realized we recorded it in the wrong key. It was the key I'd written the demo in, and Henley sings much higher than I do. So we had to go back and rebuild the whole track. As a matter of fact, I had to pick up a phone in Criteria Studios and have my housekeeper play that cassette to me over the telephone. I recorded it on a little Pressman, so we could pick up all the guitar solos at the exit.

Eagles Reunion

The one thing that people would expect if the Eagles were to ever reform, would be more Eagles records that sounded like Eagles records. But, to me, none of the Eagles albums sounded alike. If you looked at the progression from **Desperado** to **On the Border**—that went from real hard r&b into a lot more electric guitar. **One of These Nights** had a totally diversified array of musical sounds on it. I feel certain that if in fact the Eagles ever did try to make another album, we would take the same attitude and the same approach that we always had. And that would be to be very unique and very different from anything we'd done in the past.

Who knows if we'd be successful or not? We didn't know then, and we wouldn't know now. ■

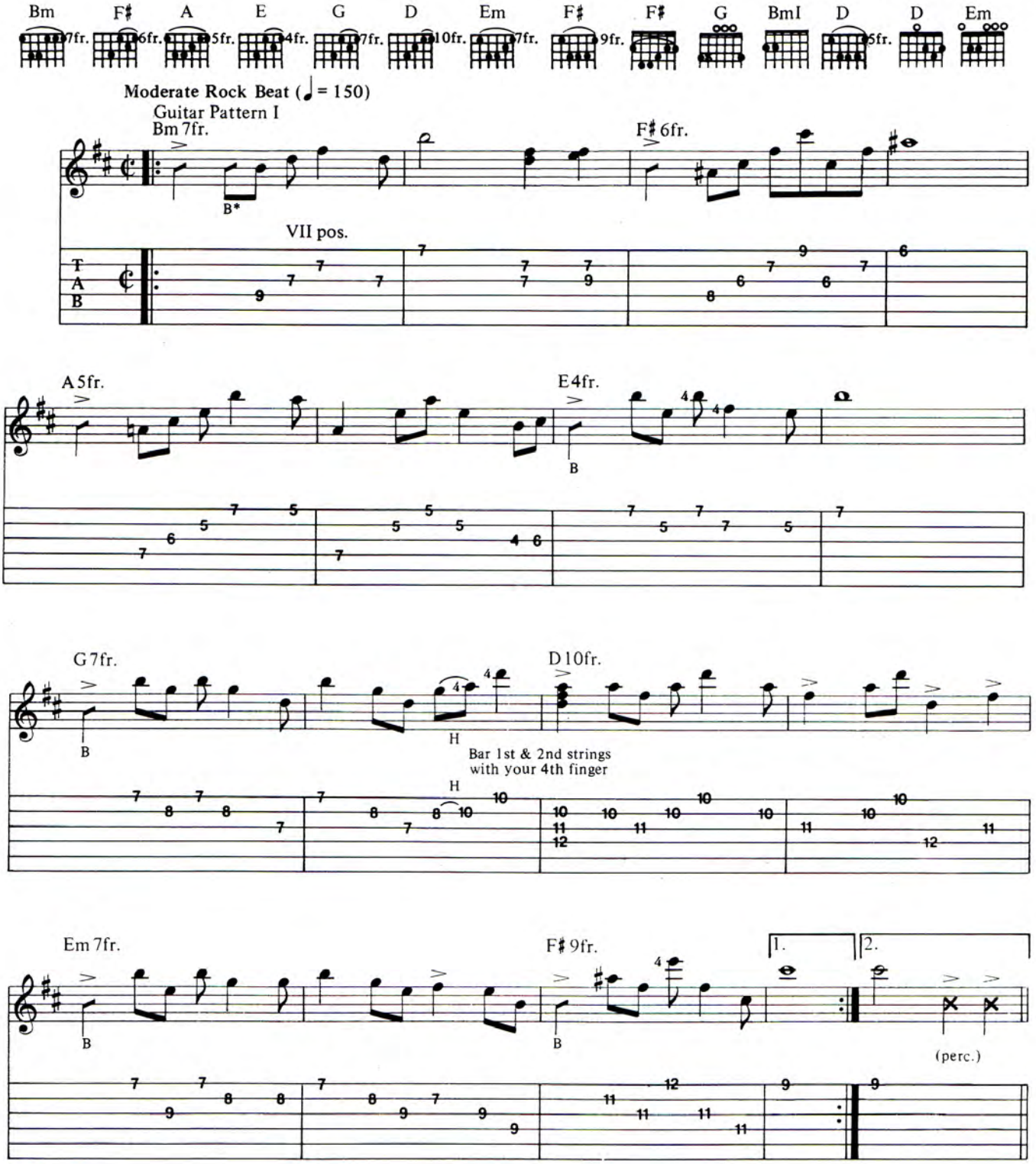
Tablature Explanation see pg. 88

HOTEL CALIFORNIA

As recorded by THE EAGLES

(From the album HOTEL CALIFORNIA/Asylum 6E-103-A)

Words and Music by
Don Felder, Don Henley
and Glenn Frey



* B= Brush stroke

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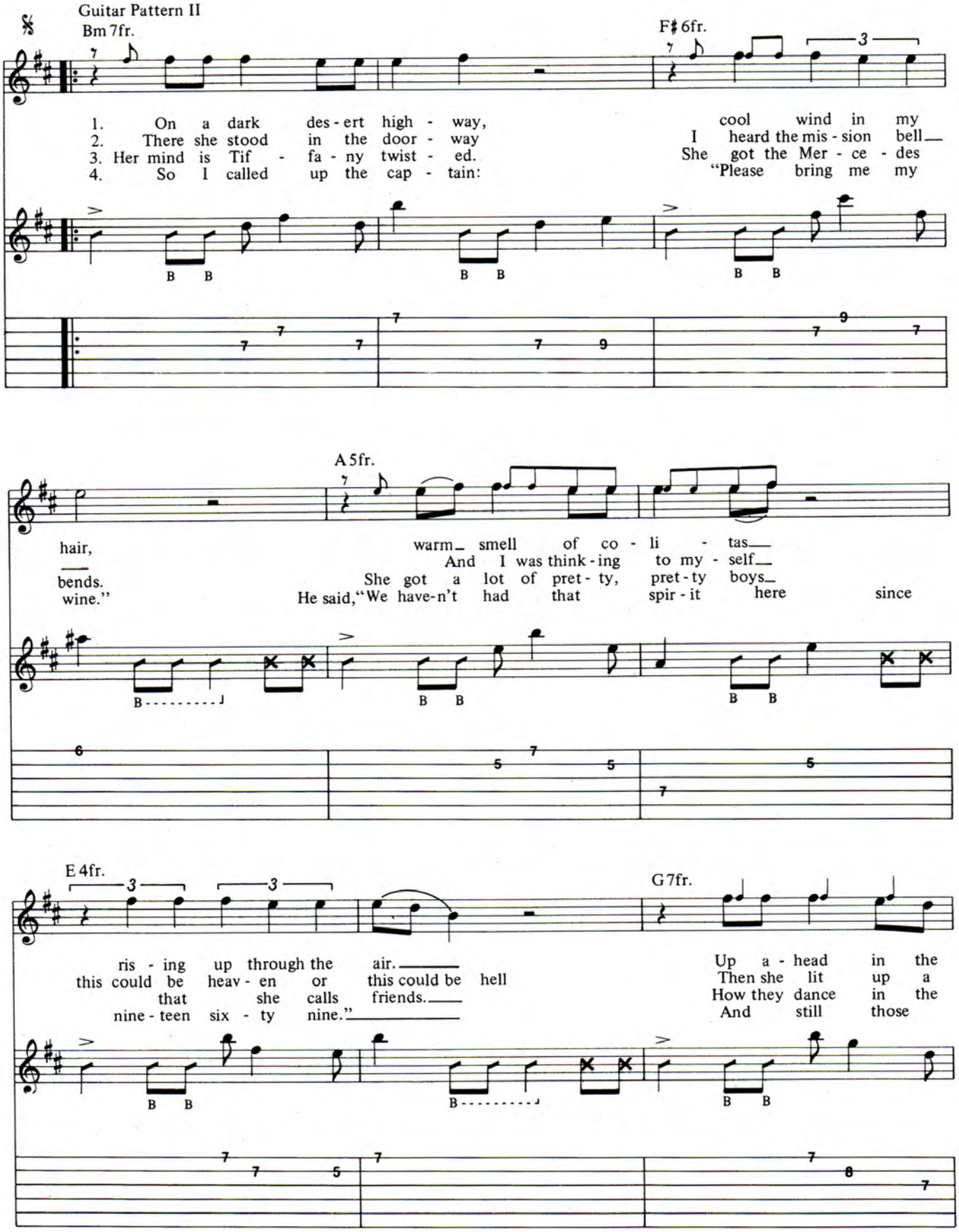
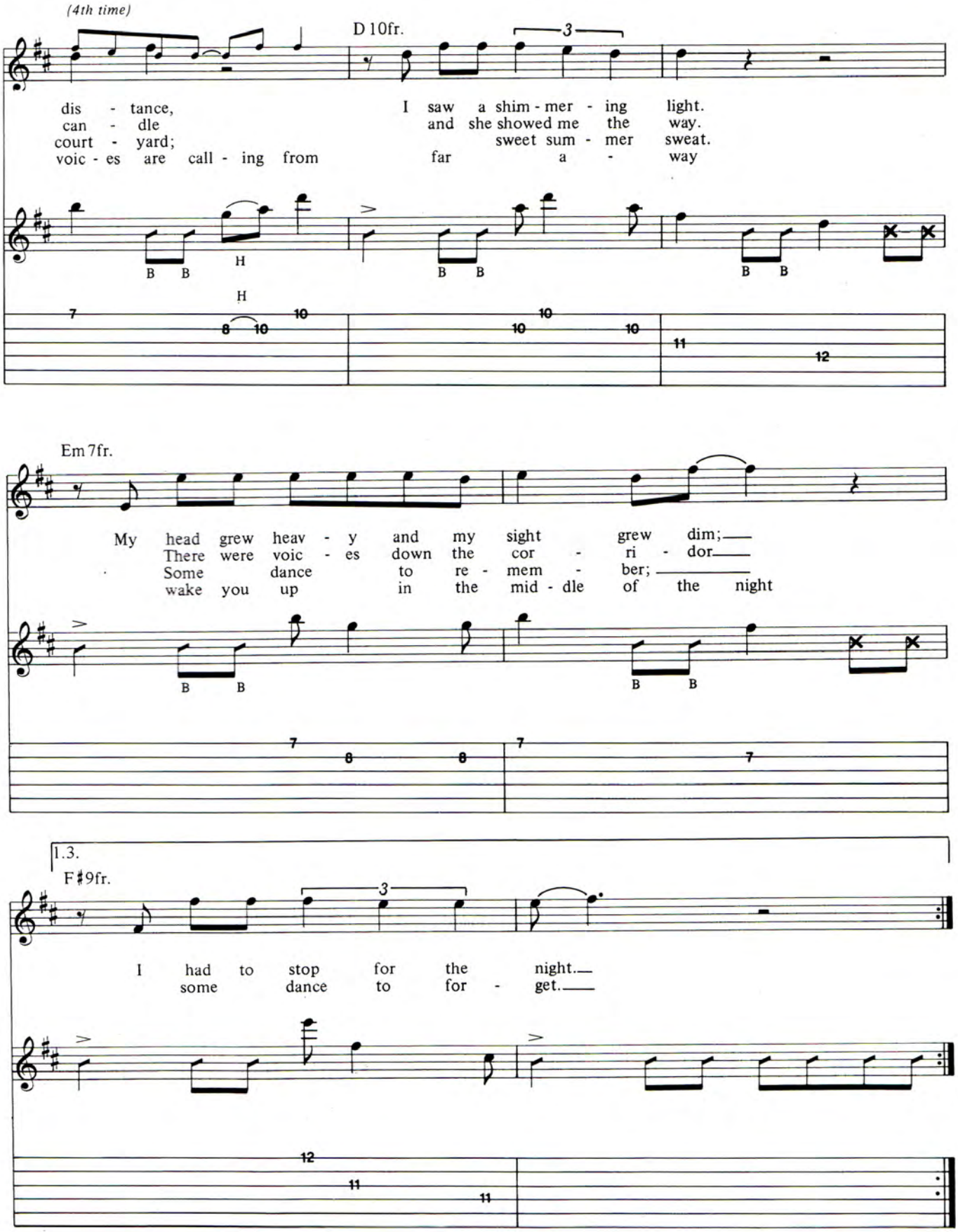
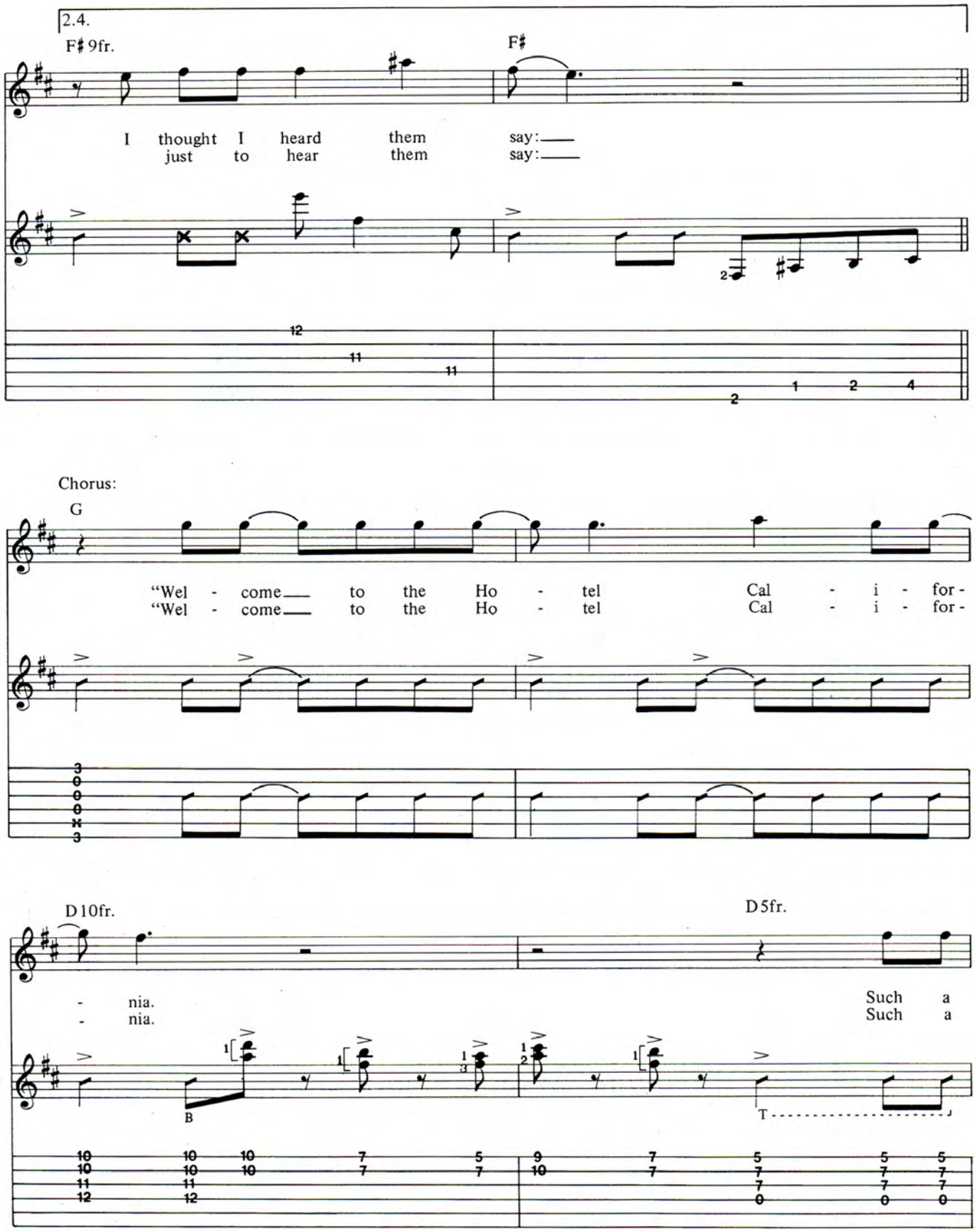
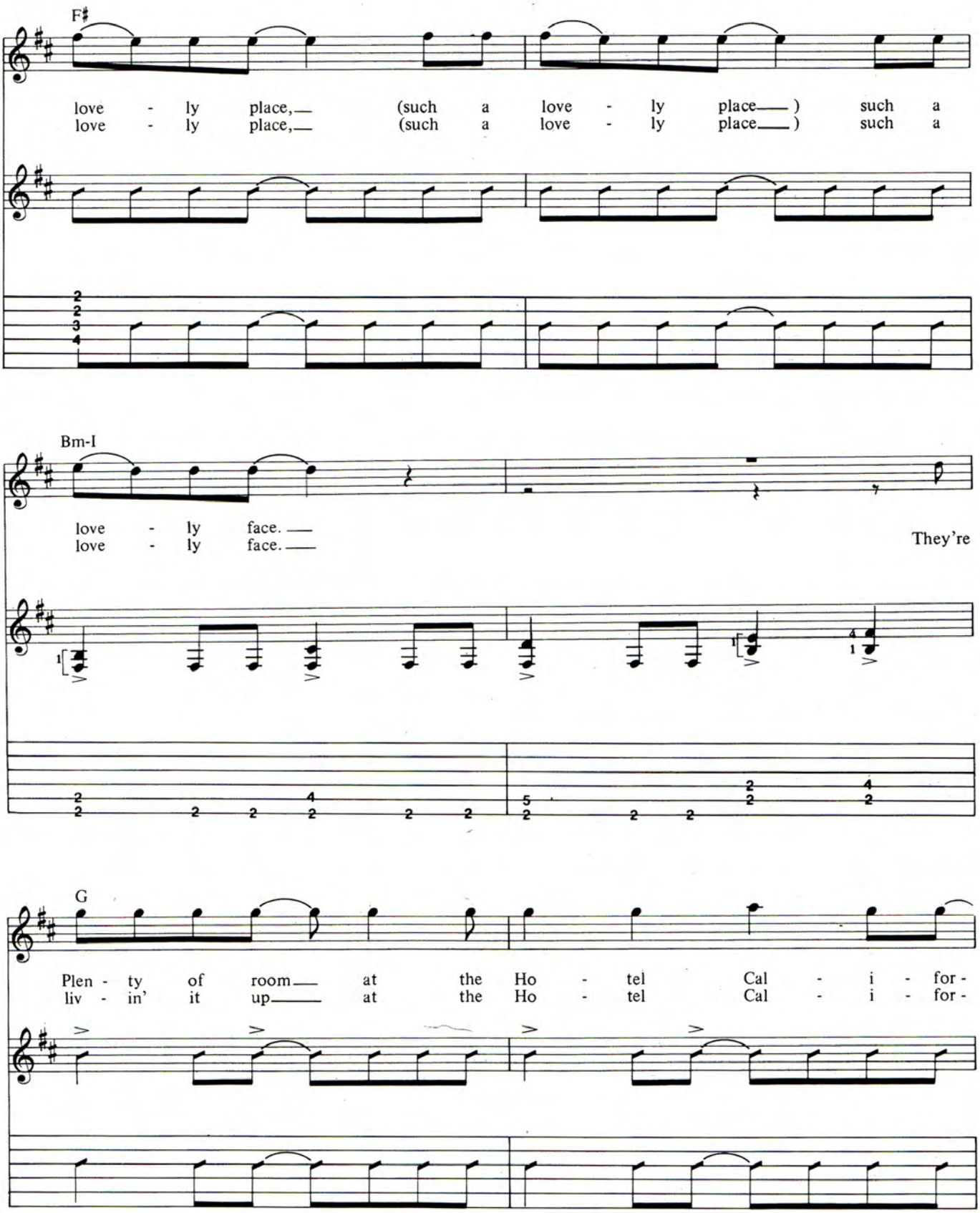
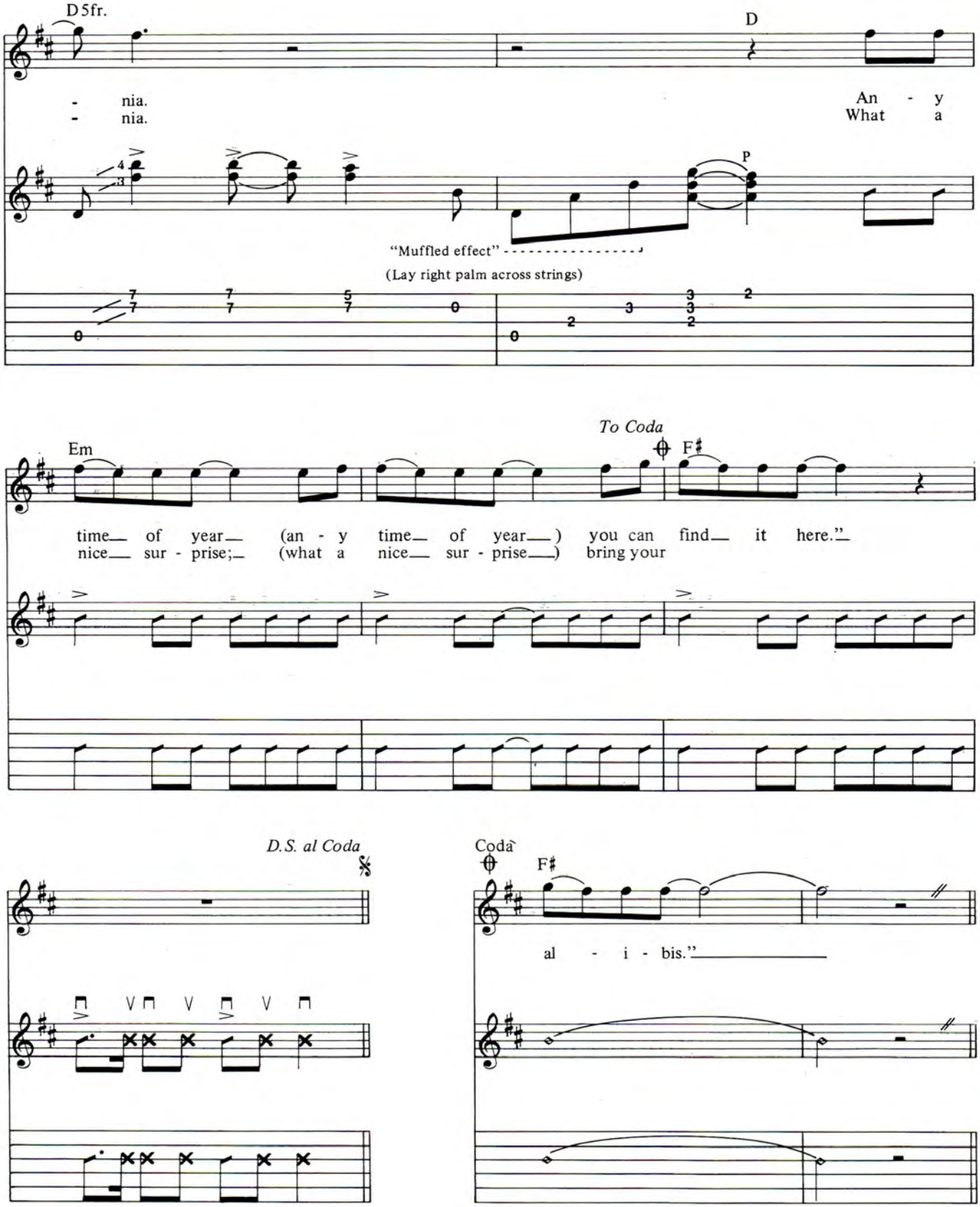
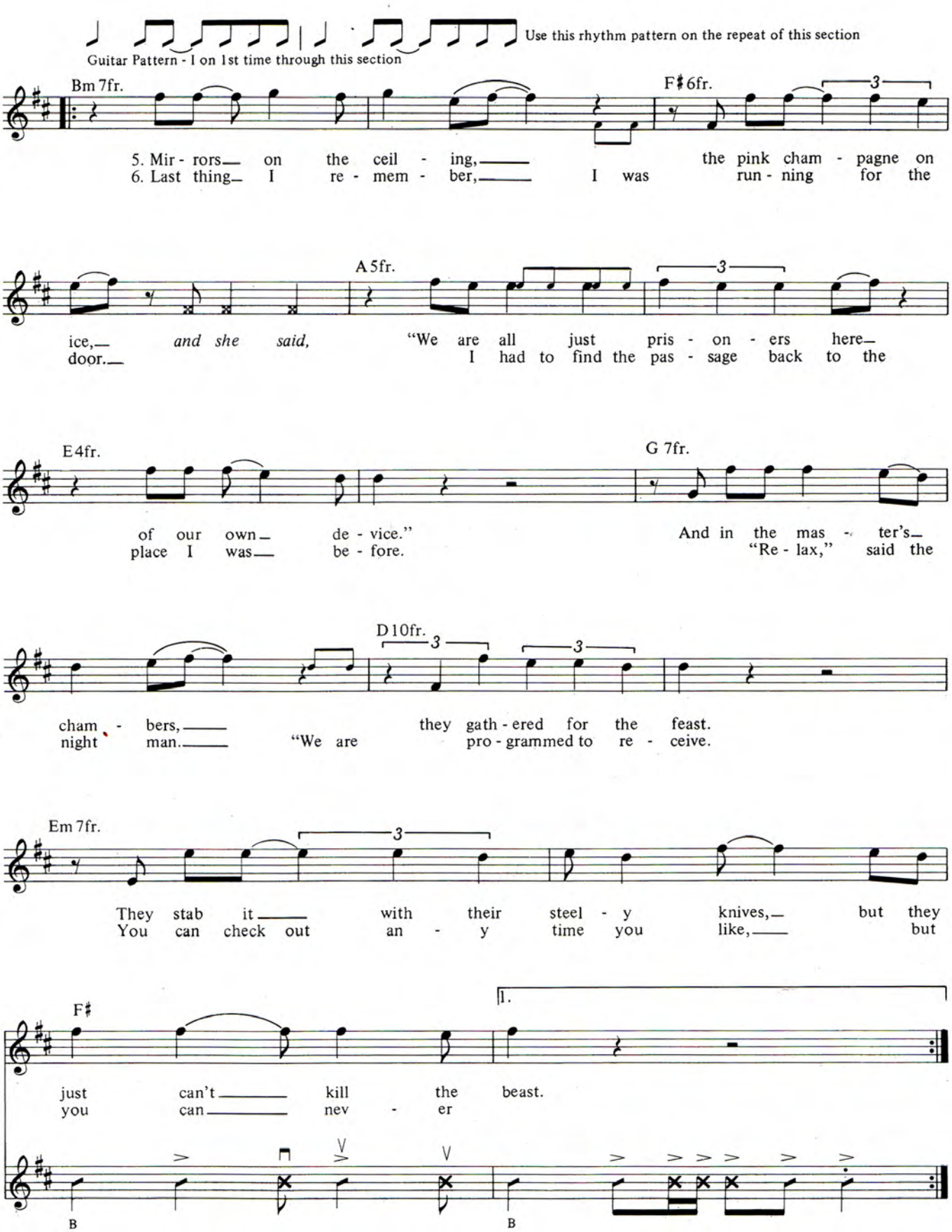

Guitar Pattern II
Bm 7fr.
F♯ 6fr.
1. On a dark des - ert high - way, cool wind in my
2. There she stood in the door - way I heard the mis - sion bell
3. Her mind is Tif - fa - ny twist - ed. She got the Mer - ce - des
4. So I called up the cap - tain: "Please bring me my
A 5fr.
hair, warm smell of co - li - tas
And I was think - ing to my - self
bends. She got a lot of pret - ty, pret - ty boys
wine." He said, "We have - n't had that spir - it here since
E 4fr.
G 7fr.
ris - ing up through the air.
this could be heav - en or this could be hell
that she calls friends.
nine - teen six - ty nine."
Up a - head in the
Then she lit up a
How they dance in the
And still those

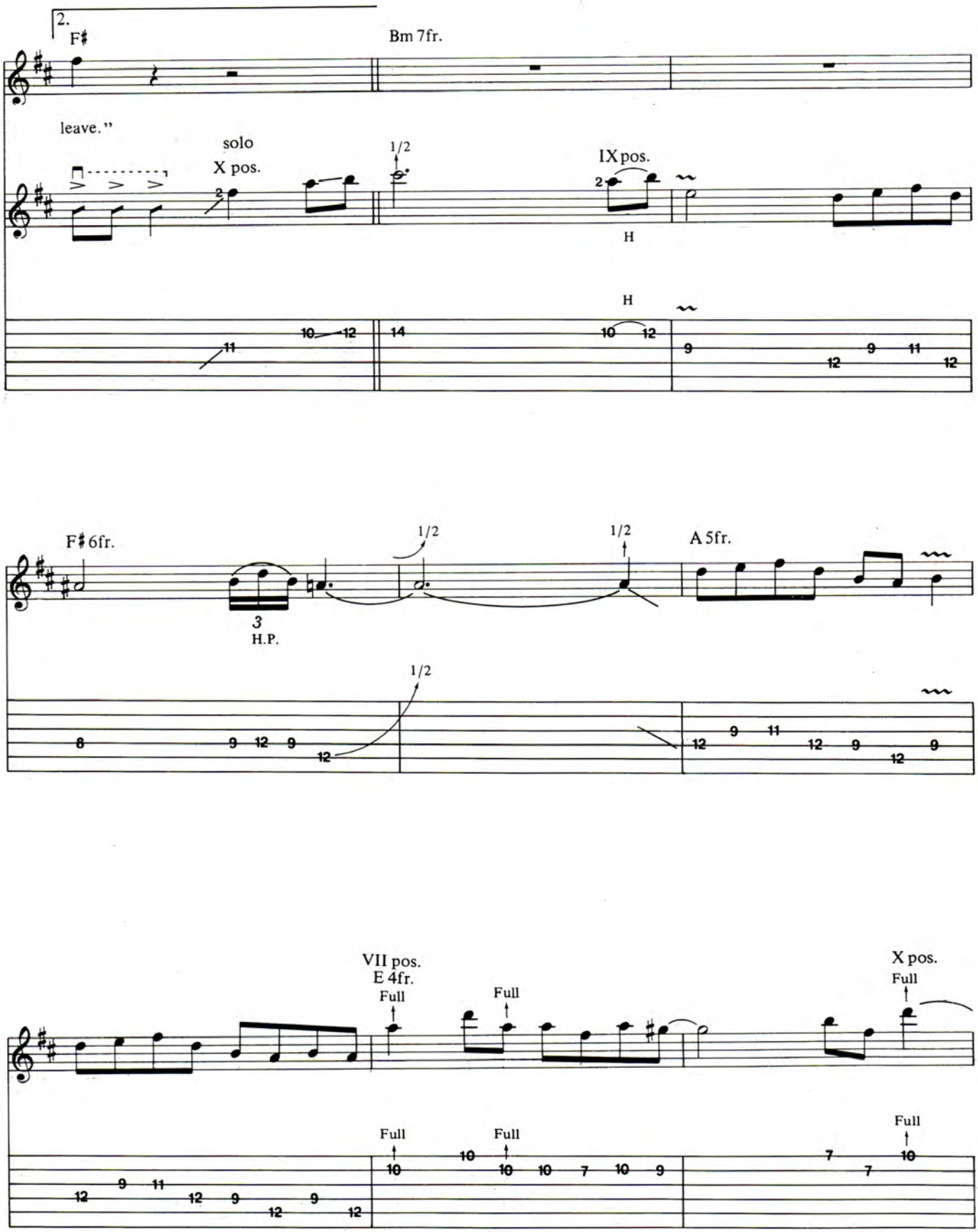

(4th time)
D 10fr.
dis - tance, I saw a shim - mer - ing light.
can - dle and she showed me the way.
court - yard; sweet sum - mer sweat.
voic - es are call - ing from far a - way
Em 7fr.
My head grew heav - y and my sight grew dim;
There were voic - es down the cor - ri - dor
Some dance to re - mem - ber;
wake you up in the mid - dle of the night
1.3.
F♯9fr.
I had to stop for the night.
some dance to for - get.

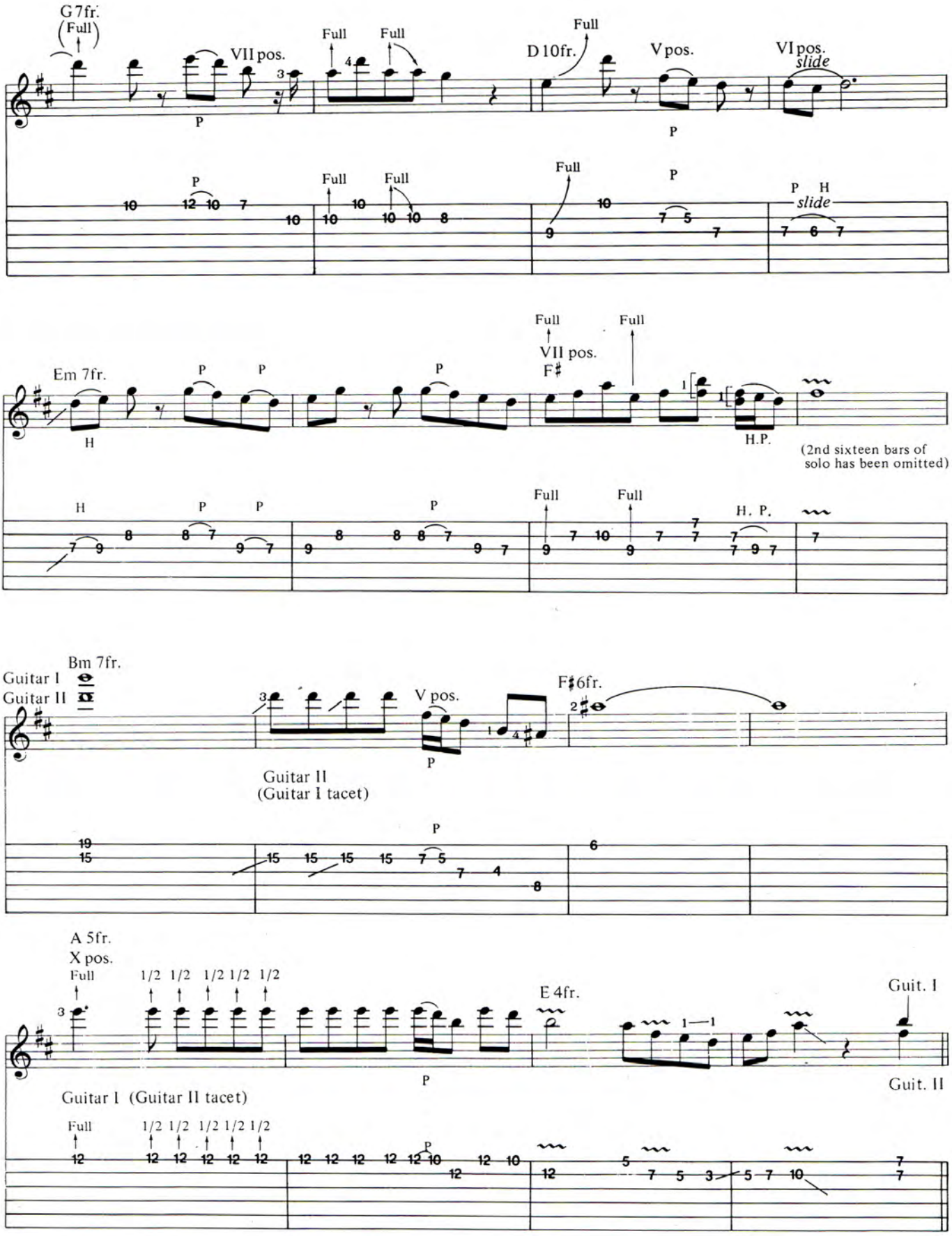

2.4.
F♯ 9fr.
F♯
I thought I heard them say:
just to hear them say:
Chorus:
G
"Wel - come to the Ho - tel Cal - i - for -
"Wel - come to the Ho - tel Cal - i - for -
D 10fr.
D 5fr.
- nia.
- nia.
Such a
Such a
B
T

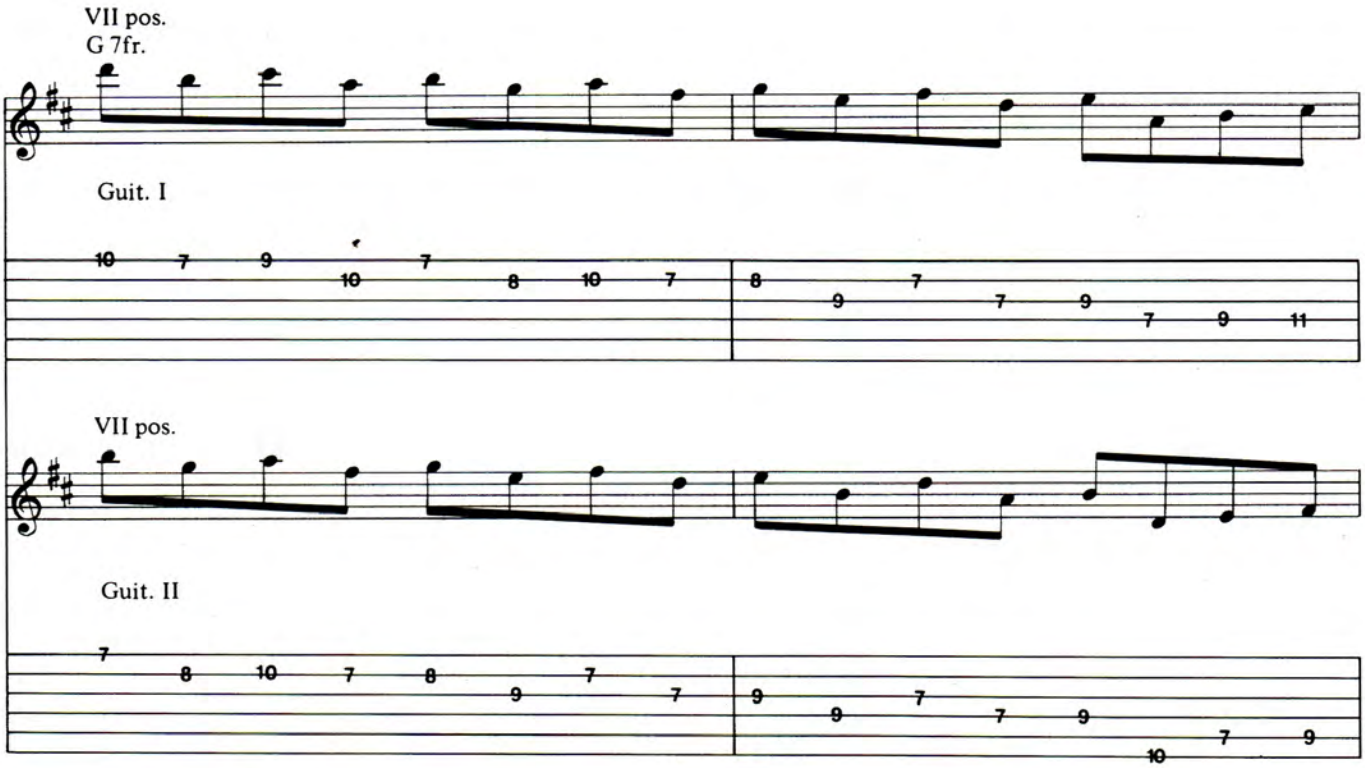

F♯
love - ly place, (such a love - ly place) such a
love - ly place, (such a love - ly place) such a
Bm-I
love - ly face.
love - ly face.
They're
G
Plen - ty of room at the Ho - tel Cal - i - for -
liv - in' it up at the Ho - tel Cal - i - for -

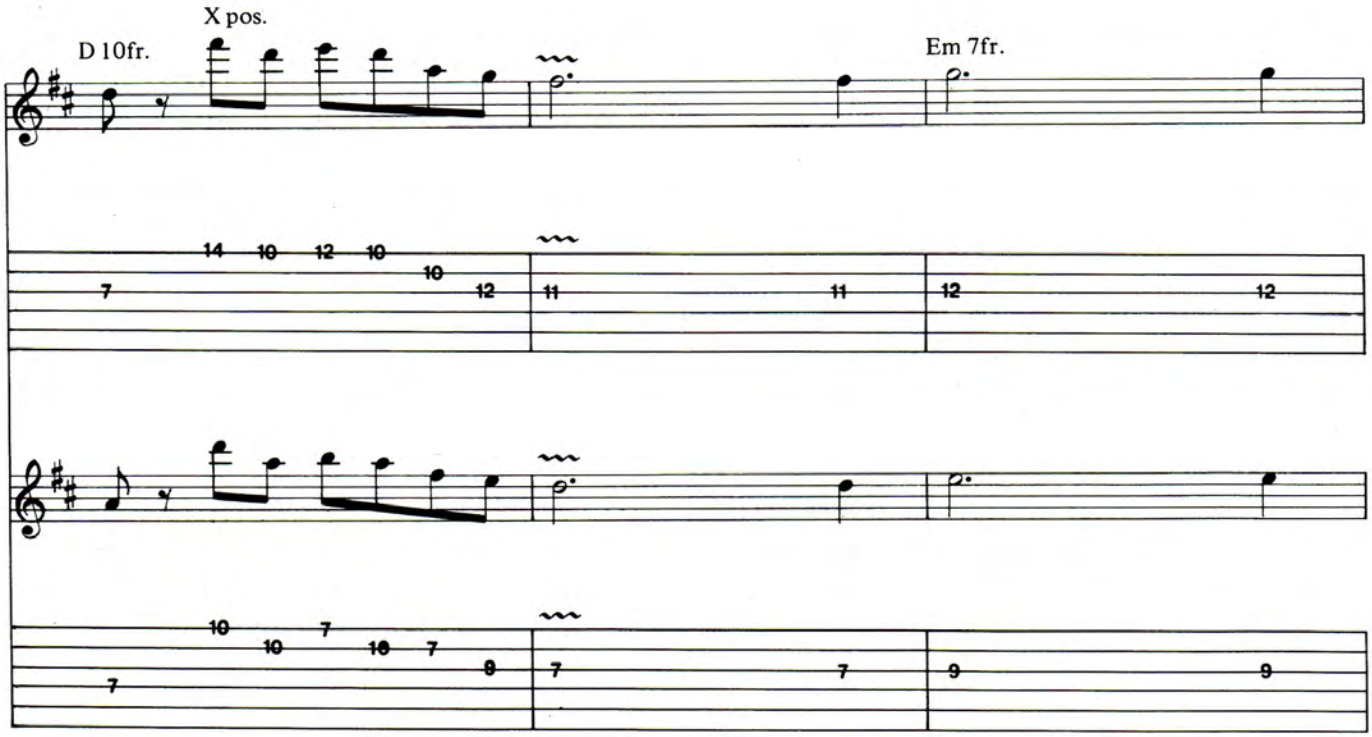

D5fr.
D
- nia.
- nia.
An - y
What a
P
"Muffled effect"
(Lay right palm across strings)
Em
To Coda
F♯
time of year (an - y time of year) you can find it here."
nice sur - prise; (what a nice sur - prise) bring your
D.S. al Coda
Coda
F♯
al - i - bis."

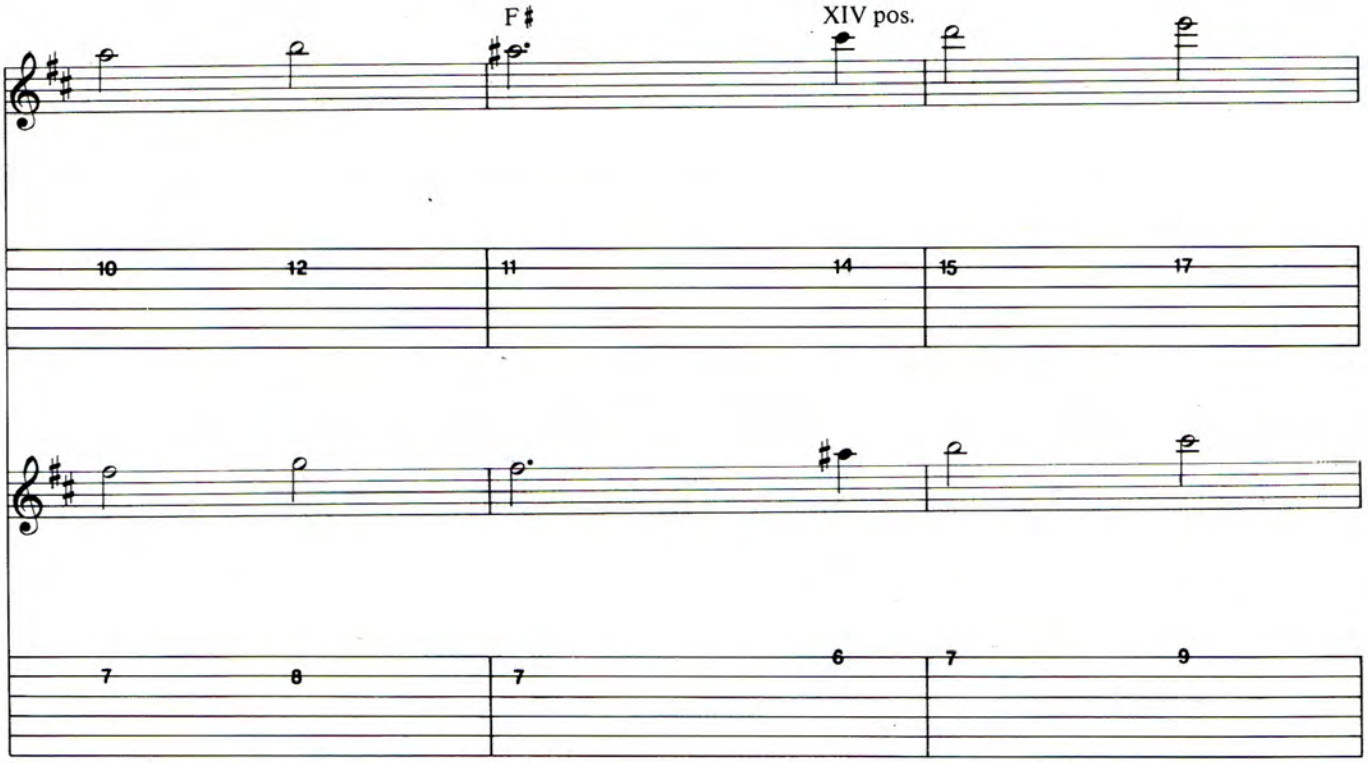

Use this rhythm pattern on the repeat of this section
Guitar Pattern - I on 1st time through this section
Bm 7fr.
F♯ 6fr.
5. Mir - rors on the ceil - ing, the pink cham - pagne on
6. Last thing I re - mem - ber, I was run - ning for the
A 5fr.
ice, and she said, "We are all just pris - on - ers here
door. I had to find the pas - sage back to the
E 4fr.
G 7fr.
of our own de - vice." And in the mas - ter's
place I was be - fore. "Re - lax," said the
D 10fr.
cham - bers, they gath - ered for the feast.
night man. "We are pro - grammed to re - ceive.
Em 7fr.
They stab it with their steel - y knives, but they
You can check out an - y time you like, but
F♯
1.
just can't kill the beast.
you can nev - er
B
B

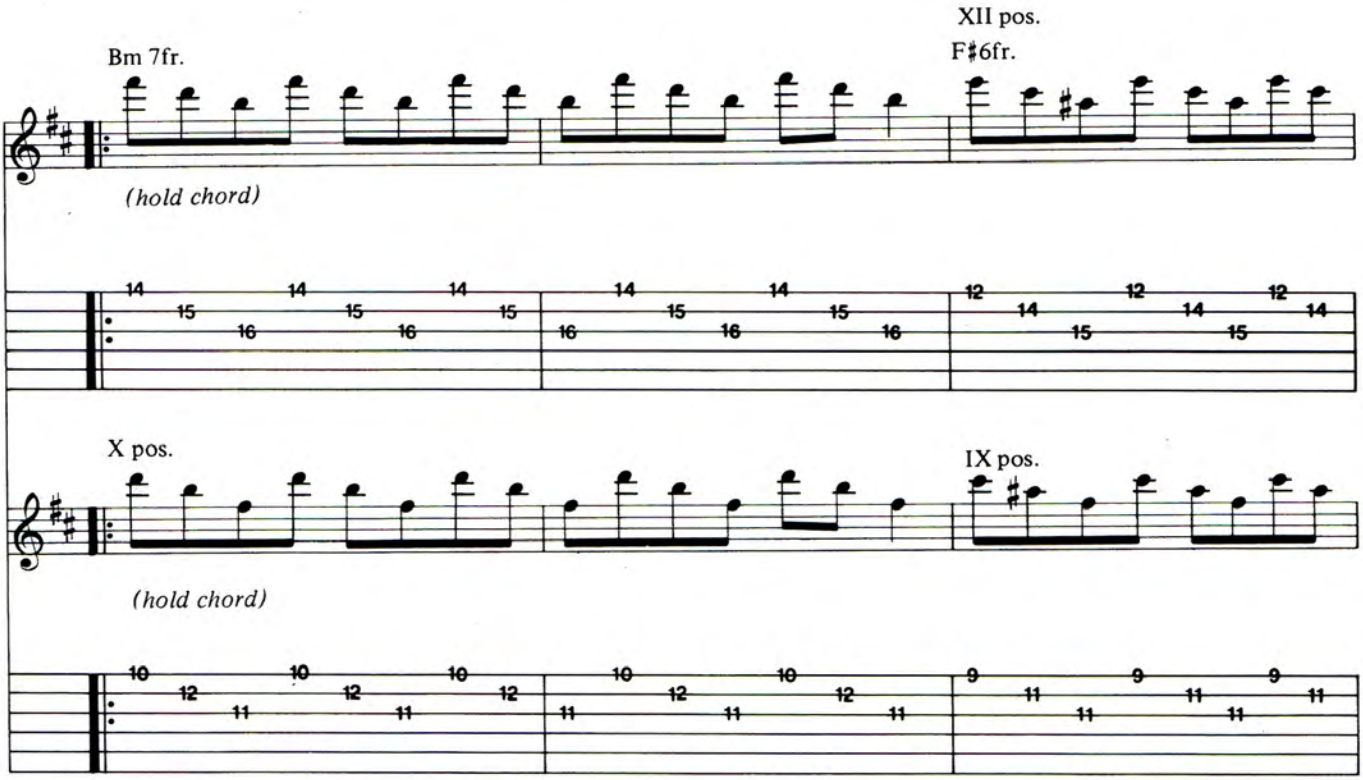

2.
F♯
Bm 7fr.
leave."
solo
X pos.
1/2
IX pos.
H
H
F♯ 6fr.
1/2
1/2
A 5fr.
3
H.P.
1/2
VII pos.
E 4fr.
Full
Full
X pos.
Full
Full
Full
Full

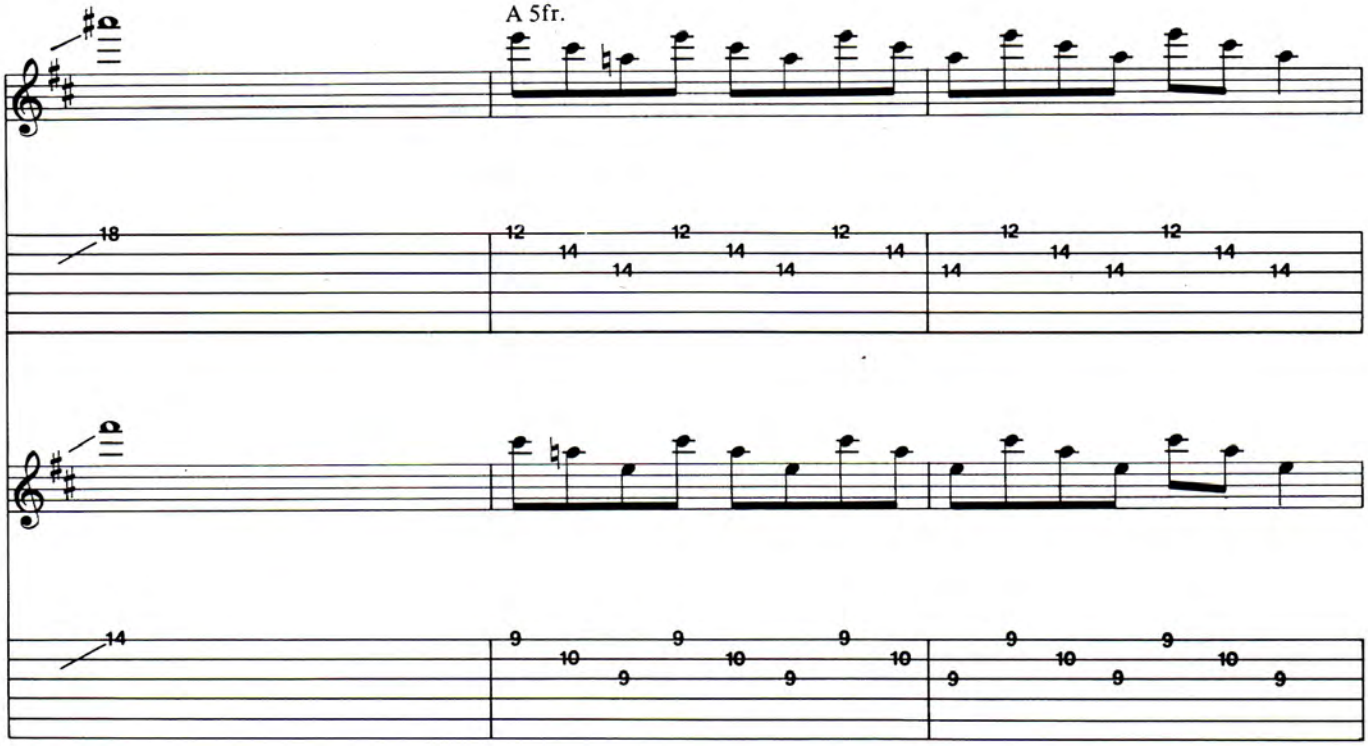

G 7fr.
(Full)
VII pos.
Full
Full
D 10fr.
Full
V pos.
VI pos.
slide
P
P
Full
Full
Full
P
P H
slide
Em 7fr.
P
P
P
Full
Full
VII pos.
F♯
H
H.P.
(2nd sixteen bars of solo has been omitted)
H
P
P
P
Full
Full
H. P.
Bm 7fr.
Guitar I
Guitar II
V pos.
F♯6fr.
P
Guitar II
(Guitar I tacet)
P
A 5fr.
X pos.
Full
1/2 1/2 1/2 1/2 1/2
E 4fr.
Guit. I
P
Guit. II
Guitar I (Guitar II tacet)
Full
1/2 1/2 1/2 1/2 1/2
P

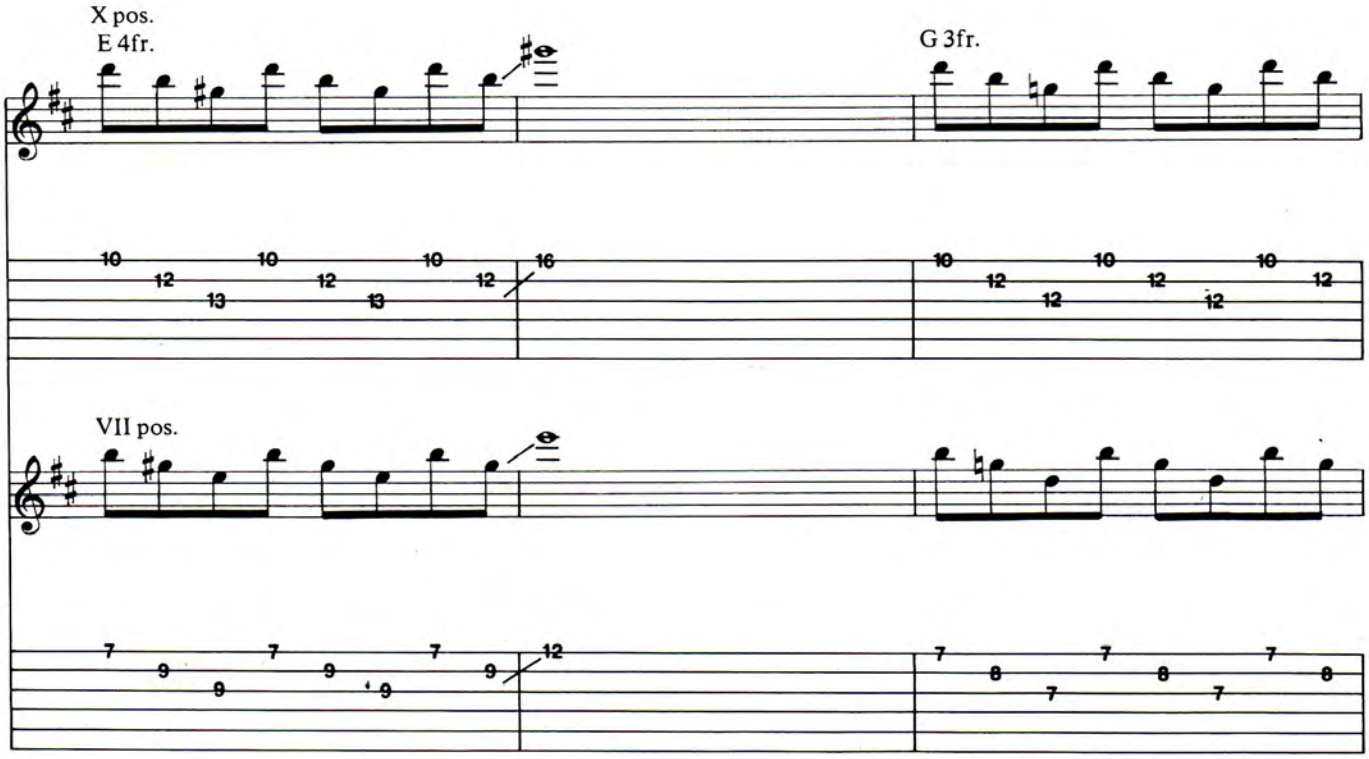

VII pos.
G 7fr.
Guit. I
VII pos.
Guit. II

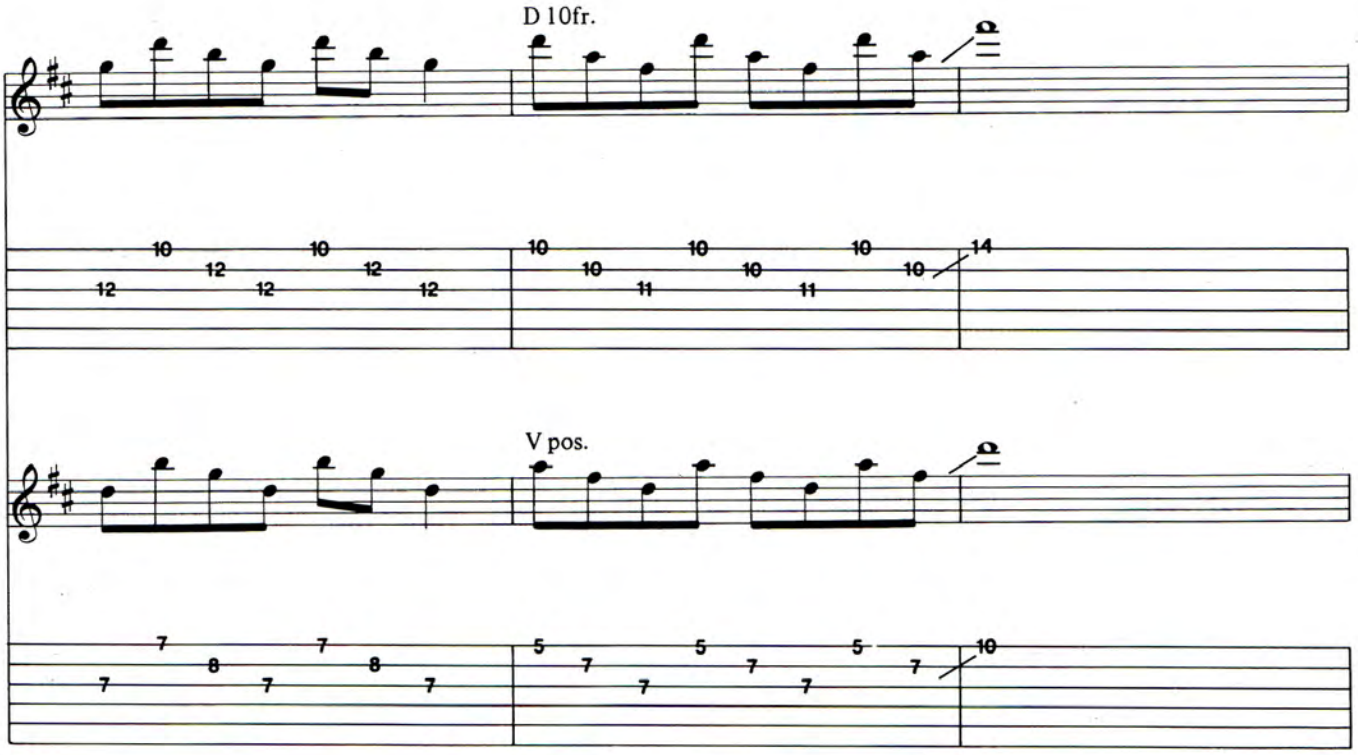

X pos.
D 10fr.
Em 7fr.

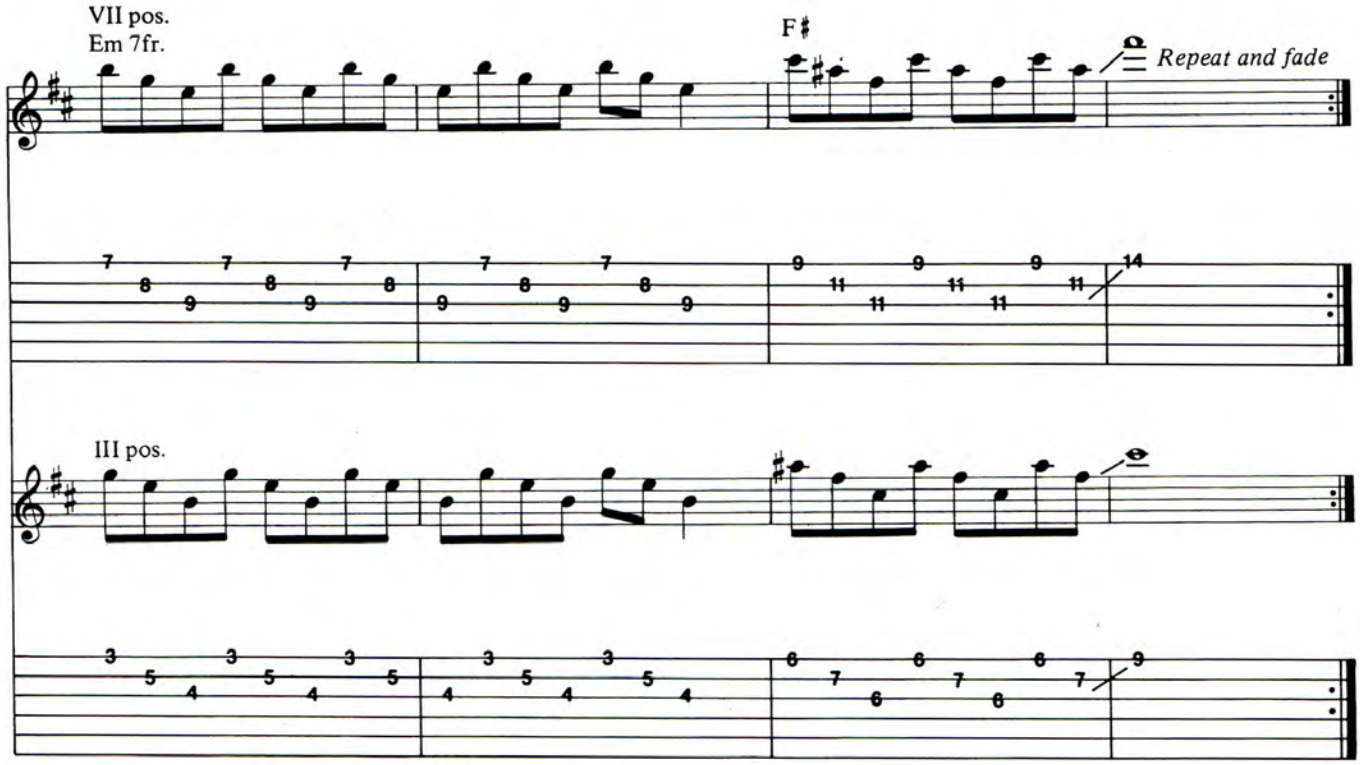

F♯
XIV pos.
10 12 11 14 15 17
7 8 7 6 7 9


Bm 7fr.
XII pos.
F♯6fr.
(hold chord)
14 15 16 14 15 16 14 15 16 14 15 16 14 15 16 14 15 16 12 14 15 12 14 15 12 14
X pos.
IX pos.
(hold chord)
10 12 11 10 12 11 10 12 11 10 12 11 10 12 11 9 11 11 9 11 11 9 11


A 5fr.


X pos.
E 4fr.
G 3fr.
VII pos.


D 10fr.
V pos.


VII pos.
Em 7fr.
F♯
Repeat and fade
III pos.

Quiet Riot made the record books in '83 as the first metal band to hit number one on the charts with their freshman album. Vocalist Kevin DuBrow and guitarist Carlos Cavazo took time out from the euphoria of the star trip to check in on some of the other sounds that made a splash in recent years, In The Listening Room.

IN THE LISTENING ROOM

1. *The Trooper* from **Piece of Mind** by Iron Maiden/Capitol ST 12274

KEVIN: Iron Maiden are a true heavy metal band. It's a definite Martin Birch production. I can hear his production style anywhere. He's the same guy who does Black Sabbath and old Deep Purple. He uses a lot of presence on the drum sound, with no ambiance. It's a very tight drum sound. The guitar and bass sound is very much like Sabbath. There's a lot of mid-range distortion in the bass. This is the bass player's band. I'd say this is a typical Iron Maiden song. Off of this album, I prefer *Flight of Icarus*. The lead solo didn't do anything for me.

CARLOS: This is English sounding heavy metal. Part of it sounded really Schenker-like.

KEVIN: Moments here and there, but it wasn't written out as a solo.

CARLOS: It was more or less jamming around.

KEVIN: I prefer a solo that has a structure. As a song, it's typical English HM, meaning it's not really catchy.

CARLOS: It's a bunch of chunky guitar riffs. They're good players but these are not virtuoso guitar riffs.

KEVIN: This has a lot of good riffs thrown together but it's not really a song per se.

2. *Adam Raised a Cain* from **Darkness on the Edge of Town** by Bruce Springsteen/Columbia JC 35318

KEVIN: People love Bruce Springsteen and I hate him with a passion. I can't listen to him on the radio, I don't like his songs, and I especially don't like his voice. He turns me straight off. I didn't say he was bad, just that I hate him. I can't stand Bob Dylan either, but millions of people love him. People tell me you have to see Springsteen live, that he is such a great artist and he has such a rapport with the audience. He must be a nice guy but his music is unlistenable to my ears.

CARLOS: I like some of his stuff, but this is not one of my favorites.

3. *I Was Born to Rock* from **Flat Out** by Buck Dharma/Portrait ARR 38124

KEVIN: This was rubbish. A band like this is the reason we couldn't get signed. They were signing millions of bands just like this one. The Producers, the Knack. As you can see, I'm very black and white about my musical opinions.

CARLOS: This has been done a lot before. It seemed to me a kind of techno-rock.

KEVIN: The drummer was ahead of the beat the whole song. He was rushing like a son of a bitch, which irritates me. It was a mess. This sounds like a demo.

GUITAR: That was Buck Dharma

KEVIN & CARLOS: JESUS CHRIST!!!

KEVIN: Next time you see him, tell him Quiet Riot wants some of the drugs he's been taking. He used to be good. That's rubbish. Our producer thought his solo album was going to be the biggest hit of the year.

CARLOS: He's such a good player with Cult.

4. *Shock the Monkey* from **Peter Gabriel Plays Live** by Peter Gabriel/Geffen 2GHS 4012f

KEVIN: This is hot. I might get this. He's great. Peter Gabriel is an innovator. He's got a great voice. He's original. The feel is a little bit better on the studio version.

CARLOS: The musicianship of the band is there.

KEVIN: This is a good song. Hypnotic is the word for it. It's a song where the video seemed to make the song come alive. It's the best video I've seen on MTV.

CARLOS: Each musician plays different things but it all blends together.

KEVIN: His vocal timbre is exceptionally original. People say Phil Collins sounds like him, but when you put them next to each other they really don't sound alike. I love this one.

5. *One More Chance* from **Zebra** by Zebra/Atlantic 80054-1

KEVIN: First you've got Rush, then you've got Triumph and now you've got Zebra. I lump them all together and throw them out the window.

CARLOS: I like the guitar riffs in the intro. He had real good chords in there. The singer sounds sort of like Robert Plant on Led Zeppelin three.

KEVIN: It's a funny thing about Zebra and our first tour. Everywhere we went on tour with Z.Z. Top and Loverboy we started to get a real good reaction and then didn't seem to get hired for the second half of the tour. Guess who did?

GUITAR: Before we sign off, what song do you wish you had written and what guitar solo do you wish you had taken?

KEVIN: For a song I'd pick the *Carry That Weight* medley by the Beatles. For a hard rock song I wish I had written *Won't Get Fooled Again*, by the Who. Those three chords are used in a way that means everything to rock 'n' roll. It is the best hard rock song ever written.

CARLOS:: I pick Michael Schenker's solo on the UFO tune *Only You Can Rock Me*. That's good tasty stuff.

QUIET RIOT

Musical Selections by John Stix

Bob Leafe

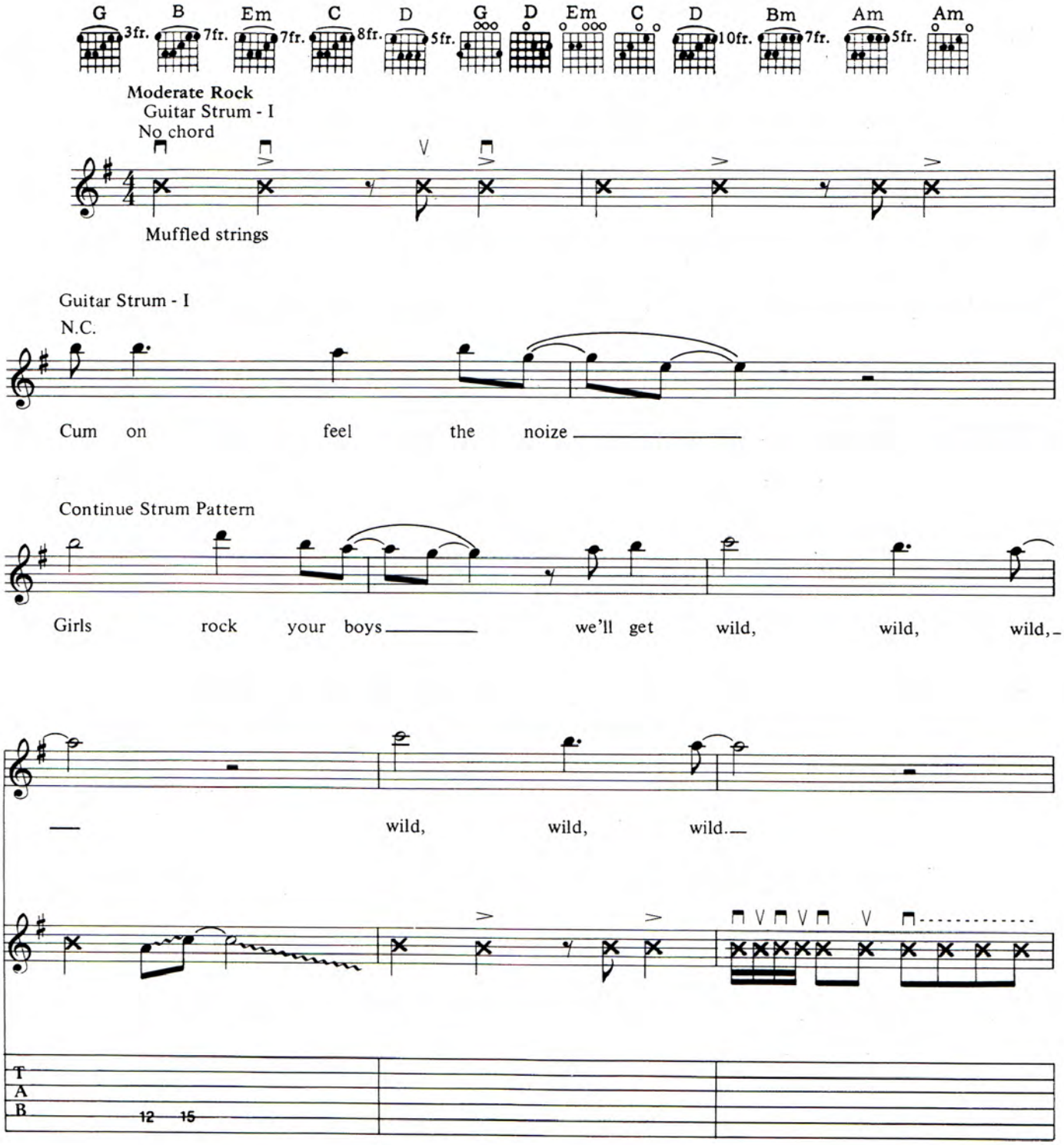
Tablature Explanation see pg. 88

CUM ON FEEL THE NOIZE

As recorded by QUIET RIOT

(From the album METAL HEALTH/Pasha/CBS BF2 38443)

Words and Music by
Noddy Holder and Jim Lea



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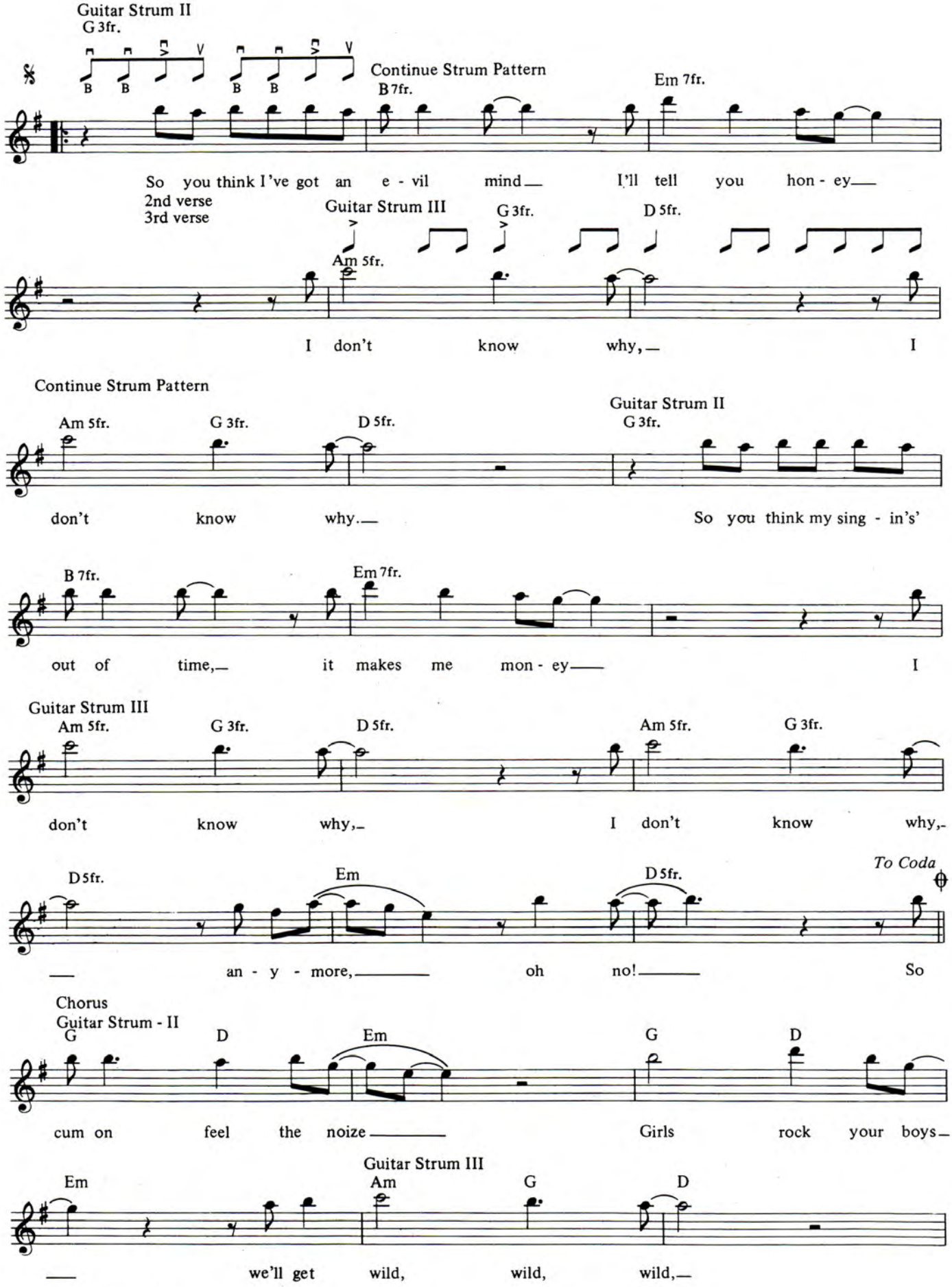
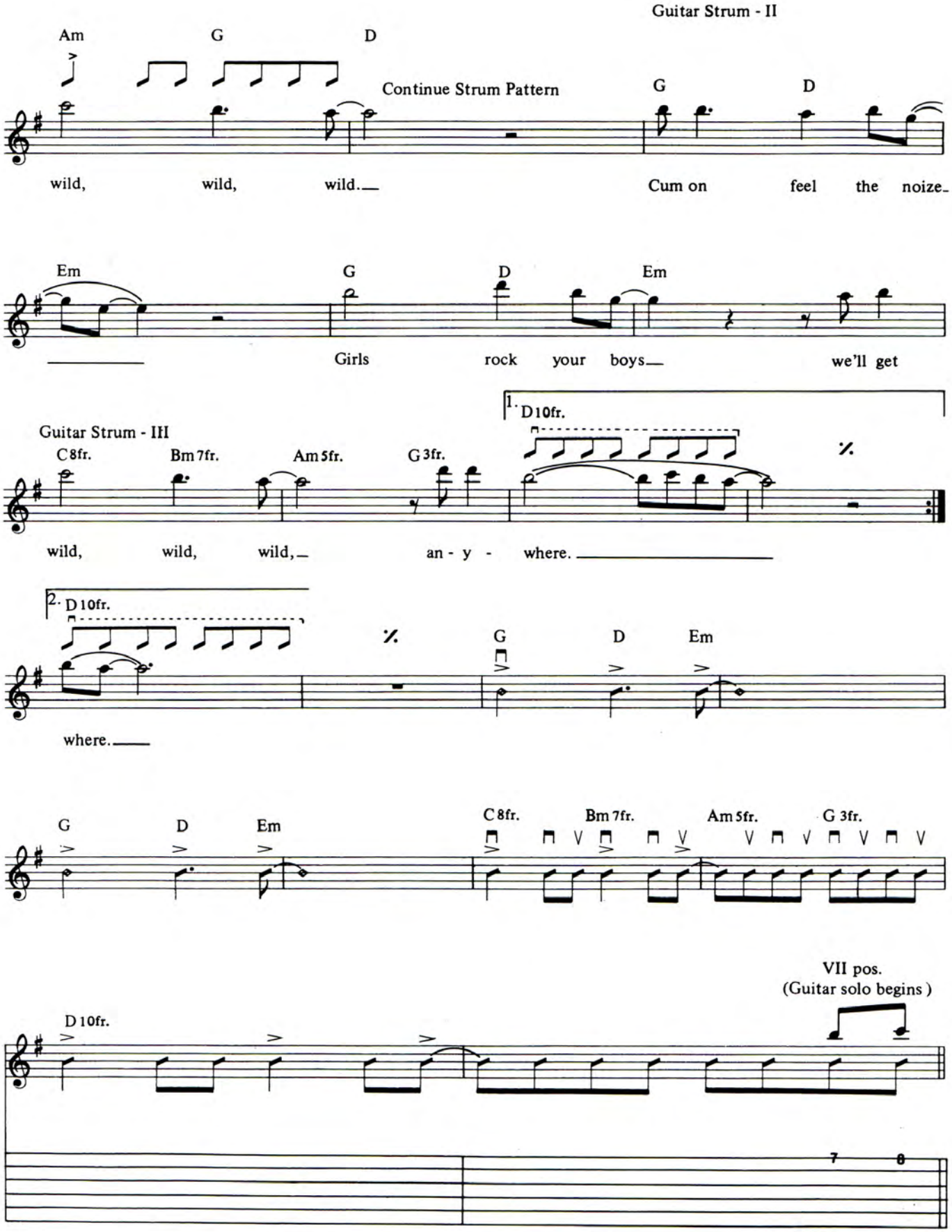
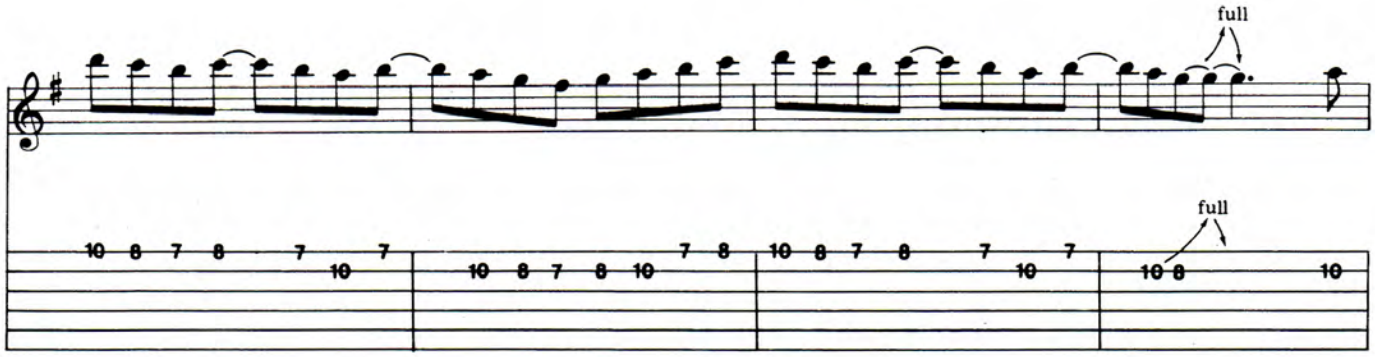
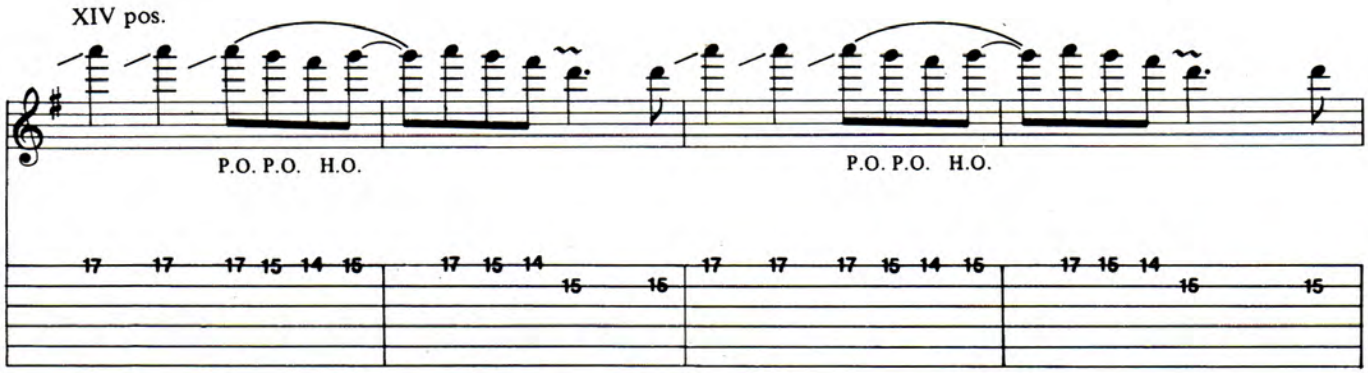
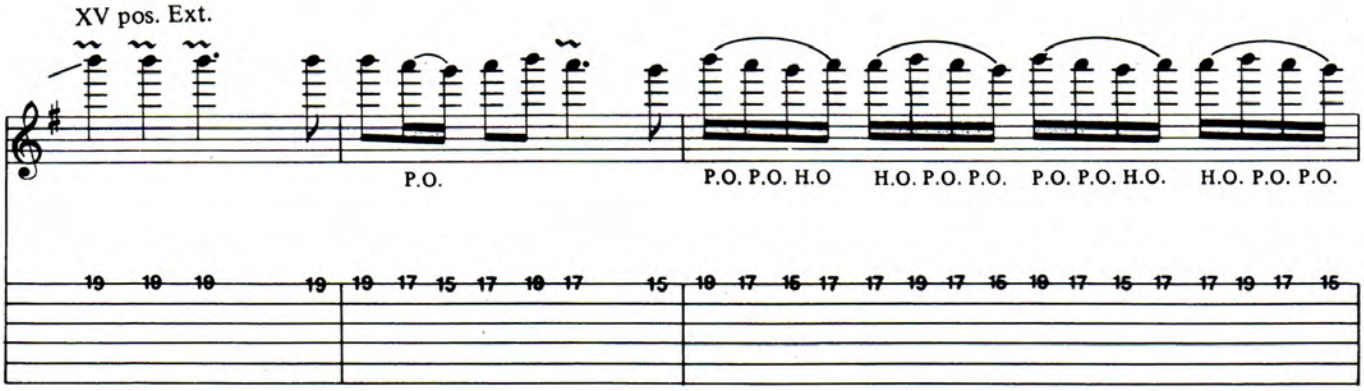
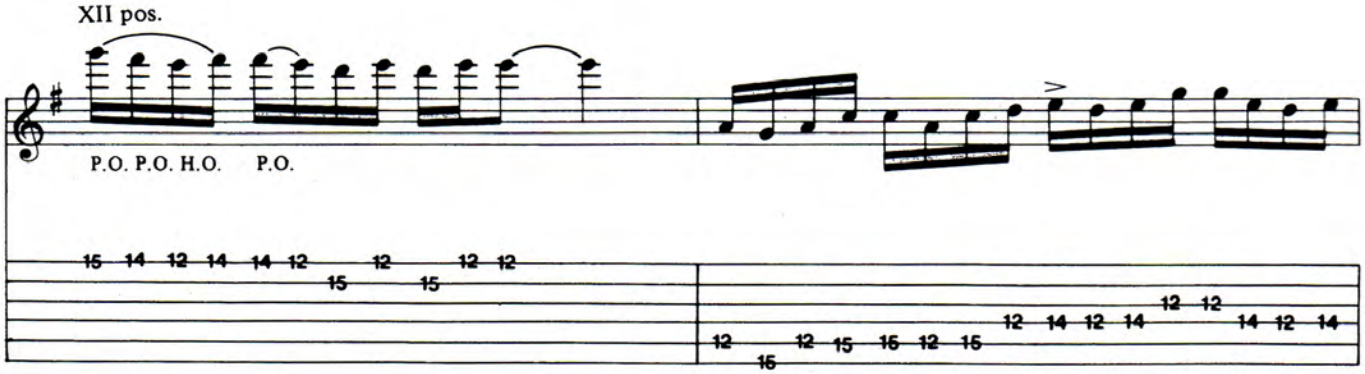

Guitar Strum II
G 3fr.
B B B B
Continue Strum Pattern
B 7fr.
Em 7fr.
So you think I've got an e - vil mind I'll tell you hon - ey
2nd verse
3rd verse
Guitar Strum III
G 3fr.
D 5fr.
Am 5fr.
I don't know why, I
Continue Strum Pattern
Am 5fr.
G 3fr.
D 5fr.
Guitar Strum II
G 3fr.
don't know why. So you think my sing - in's'
B 7fr.
Em 7fr.
out of time, it makes me mon - ey I
Guitar Strum III
Am 5fr.
G 3fr.
D 5fr.
Am 5fr.
G 3fr.
don't know why, I don't know why,
D 5fr.
Em
D 5fr.
To Coda
an - y - more, oh no! So
Chorus
Guitar Strum - II
G
D
Em
G
D
cum on feel the noize Girls rock your boys
Guitar Strum III
Em
Am
G
D
we'll get wild, wild, wild,

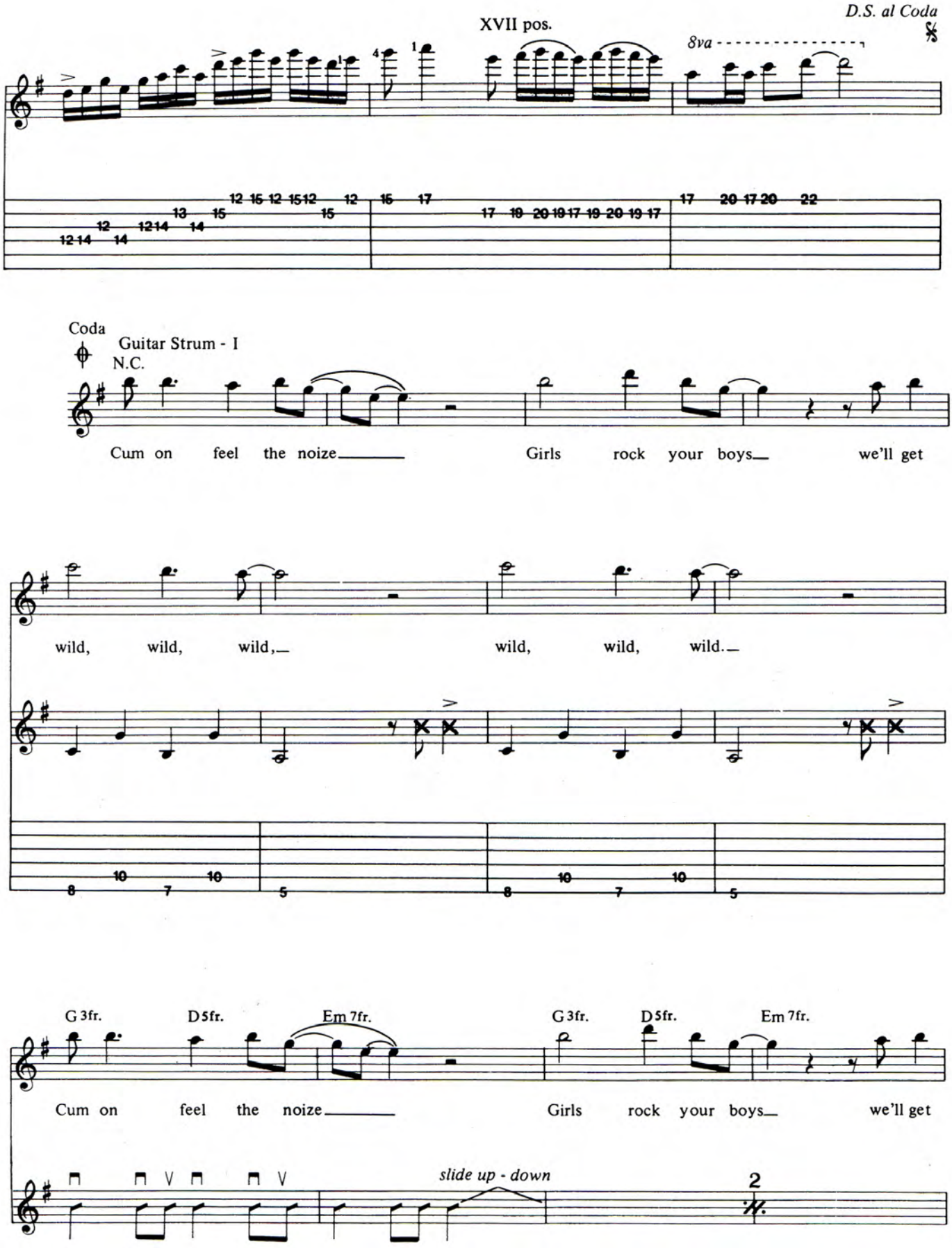

Guitar Strum - II
Am
G
D
Continue Strum Pattern
G
D
wild, wild, wild.
Cum on feel the noize
Em
G
D
Em
Girls rock your boys
we'll get
Guitar Strum - III
C 8fr.
Bm 7fr.
Am 5fr.
G 3fr.
1. D 10fr.
wild, wild, wild,
an - y - where.
2. D 10fr.
where.
G
D
Em
G
D
Em
C 8fr.
Bm 7fr.
Am 5fr.
G 3fr.
VII pos.
(Guitar solo begins)
D 10fr.
7
8

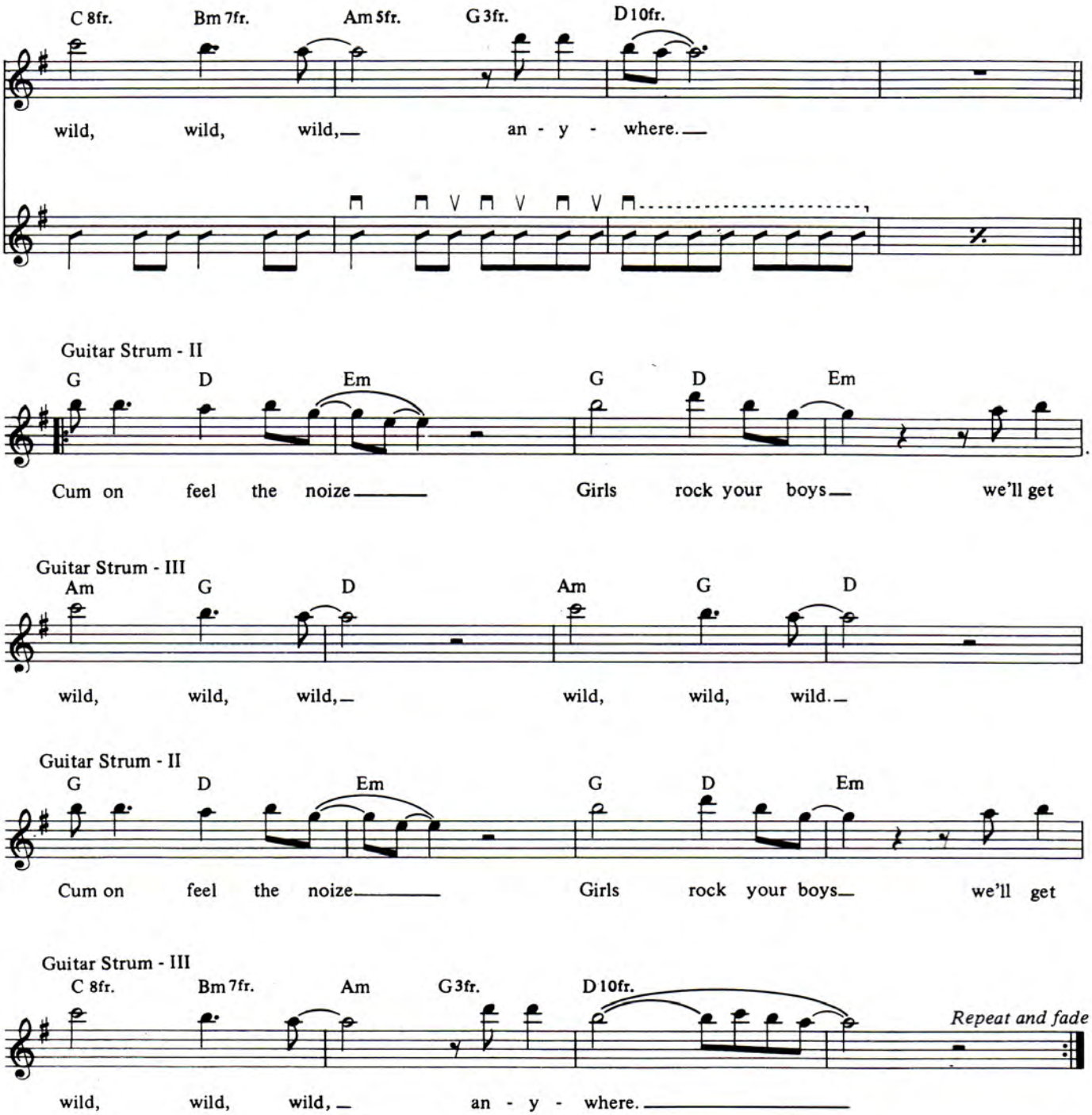

full
full


XIV pos.
P.O. P.O. H.O.
P.O. P.O. H.O.


XV pos. Ext.
P.O.
P.O. P.O. H.O
H.O. P.O. P.O.
P.O. P.O. H.O.
H.O. P.O. P.O.


XII pos.
P.O. P.O. H.O.
P.O.


D.S. al Coda
XVII pos.
8va
Coda
Guitar Strum - I
N.C.
Cum on feel the noize
Girls rock your boys
we'll get
wild, wild, wild,
wild, wild, wild.
G 3fr.
D 5fr.
Em 7fr.
G 3fr.
D 5fr.
Em 7fr.
Cum on feel the noize
Girls rock your boys
we'll get
slide up - down
2



2nd verse

So you say I got a funny face,
I've got no worries
And I don't know why
I don't know why
Along about last week I stopped this race
I'm in no hurry
And I don't know why
I don't know why
Anymore, no, no, no.

Chorus

3rd verse

Well, you think we have a lazy time
You should know better
I don't know why
I don't know why
So you say I got a dirty mind
I'm a big go - getter
I don't know why
I don't know why
anymore, oh no!

Chorus

Neil Zlozower

it on. It was funny, but a lot of fun too.

GUITAR: Was that a good example of your blues style or just a fun record?

EDDIE: That was Eddie Van Halen for those few hours. That's my playing and the way I was feeling and thinking. I'm glad it came out.

GUITAR: Do you have a list of elements for what makes up a good solo?

EDDIE: I don't know what the hell a good solo is. When you hear it and you like it, then it's good.

GUITAR: I'd say your solos project more attitude and feel than melody.

EDDIE: It's not what I would play during a vocal section, if my guitar was doing the talking. That's the point for comedy relief, the break. You're supposed to get away from the fixed melody.

GUITAR: Do you set limits for where you can play in any one key?

EDDIE: I don't think about it at all. Any note can work as long as it doesn't sound awful.

GUITAR: I hear a different approach to the solo on *Jump* as opposed to say *Girl Gone Bad?*

EDDIE: Yeah, but the funny thing is, I don't sit there and figure out what to do. I'll just play along and say I like that or I don't. I don't sit down and listen to the basic tracks and say what does it need. I just do it and if I like it I leave it.

GUITAR: Your songwriting style seems just as unique. It has very little to do with conventional pop or rock structure, as far as where the verse, chorus, bridge and solos go.

EDDIE: I don't think about that. Obviously it feels natural to have that intro, verse, chorus, solo structure, but not everything has to be that way. It's back to that same old line, if it sounds good, it is good. At least in my mind.

GUITAR: In *Drop Dead Legs* did you write that last part just to give the guitar a blow?

EDDIE: I never envisioned any vocals over it.

GUITAR: When you write a song, do you hear a melody line or just the feel and sound, with the words and melody left up to Dave?

EDDIE: I hear both, but mainly I can listen to the whole album without any vocals on it at all, and get off on it. A lot of times vocals and melody on top of music can enhance the music, and a lot of times detract from it. That's something that bothers me a lot about other people's songs, too. Many times the things that give me the feeling of liking a song are not necessarily the things that are sticking out. Sometimes I'll hear a song by someone else and say, wow I dig that part. But the vocal is smothering it or vice versa.

GUITAR: So the music is equal to the melody line and the vocal rather than supportive

EDDIE: Of course.

GUITAR: So, one supports the other rather than, say, in a Billy Joel song, where the music supports the vocal, melody and words?

EDDIE: Definitely. I don't look at music as accompanying anything. Beethoven didn't write lyrics. What was he accompanying? To me the music has to hold up on its own, even if it's a vocal song.

GUITAR: So you're writing instrumentals and Dave turns them into vocal songs?

EDDIE: Basically yes. There are some things like *I'll Wait* or *Jump* that obviously need vocals. Put it this way: I would have enjoyed it if I had played guitar melodies over it. I hope Dave doesn't hate me for this, but I am not the type of person who gets off on singing. It's always been that way. I come up with the music and Dave will write lyrics. It's like the singing comes last. On some things I'll do guitar touch-ups after the vocals are on. But *Girl Gone Bad* and *Hot for Teacher* were done live with the band. We recorded the music before there was any singing. I can't say that's true for everything. On the first album those songs had been played already in the clubs, so it wasn't like Dave had to write for that record. It was already done. So I'm just thinking music.

GUITAR: Somewhere along the line you gave yourself an education in funky rhythm guitar. You don't play many thrash and crash chords

EDDIE: A thrashing bar chord to me is accompaniment. Songs like *Ain't Talkin' About Love* have something going on. It hit me like that because I like the music to hold up.

Ebet Roberts

GUITAR: Was **1984** hard to record?

EDDIE: No way. 90% of the songs on it were actually just home movies, demos. Three of the songs, *Jump, I'll Wait* and *Drop Dead Legs,* we did without anyone there except Don Landee, our engineer, Alex and I. The next day we played them for Ted (Templeman), Dave and Mike. It wasn't like a real session. It wasn't like everybody be here at 6:00 and we're gonna lay down a track. It was after hours or before or whatever.

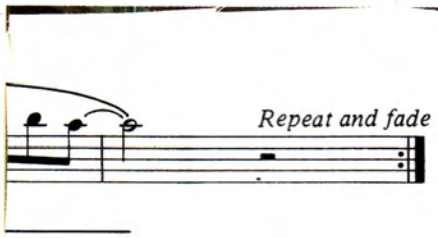
GUITAR: For **Diver Down** you said it was the easiest and fastest recording you had made up to that time. One thing that made it easy was that you chose one song at a time to work on. On this record I feel the guitar was more the leader and it may have taken longer for you to get it right to your satisfaction.

EDDIE: Actually, what took so long was trying to figure out which songs to use. I wrote 15, 16 tunes and we put them all down. Then it was, should we use this one or that one. The guys actually got pissed at me because I wouldn't stop writing. I'm serious, Ted Templeman and Dave really got uptight. They were seriously pissed. They said cut this out, quit writing.

GUITAR: How do you decide what to put on the record?

EDDIE: That's a tough one. If I really like something I can put my foot down. I'm open to anything if someone thinks one thing is better than another. There's a couple of

Neil Zlozower



you think we have a lazy time
ıould know better
t know why
know why
ı say I got a dirty mind
ıig go - getter
know why
know why
ıre, oh no!

s

Neil Zlozower

great tunes that aren't on the record. In a way I'm not really hurt or uptight, because everything else that is on there is mine too. I'll save them for later.

GUITAR: *Jump* was a tune you had a year and a half ago. Do you have a lot in the can?

EDDIE: So much it's sickening and confusing.

GUITAR: Does the ability to put things on tape make it crazy for you as a songwriter? You can save everything.

EDDIE: I love it. I'm always writing, period. That's all I do: I live and breath playing. The wife actually gets mad because I spend so much time doing it. She says, you love your guitar more then you do me. I say yeah. Of course I'm kidding, but that is how much I'm into it.

GUITAR: Do you work from the muse, where ideas emerge effortlessly? Or do you work on things and hammer them out?

EDDIE: It depends. If there's no pressure of having to do a record, then I'll just jam and come up with a bunch of things. I don't really structure ideas and take them to the finished product point. But if we have a record to do, then it's not like things just come out. I have to think.

GUITAR: Do you sift through the library of things you have on file?

EDDIE: Yes and no. After the record was done, the whole living room was a mess. Valerie's family was coming out here for Xmas, so I decided to clean up the house. It was, wow I wonder what's on this tape, because I never label them. I listened to it and heard stuff that I totally forgot about. So yes, I do things like *Jump* which I had a year and a half ago. *House of Pain* I wrote before we even got signed. Everything else on the record is brand spanking new. What I mean is, I guess I write a lot and whatever excites me at the time is what I work on.

(At this point the phones rings and Eddie goes off to answer it.) That was Jerry Lee Lewis! He's doing something at Hollywood Park here in L.A. and he asked me if I'd come up at the end of the show and play *Great Balls of Fire* with him.

GUITAR: Are you going to do it?

EDDIE: Sure! Why not, if I'm not on tour?

GUITAR: Last year was the first time you've ever done outside projects. There was *Beat It,* **Star Fleet,** and a movie soundtrack for Valerie. You also helped Allan Holdsworth. Why hadn't you done that in the past?

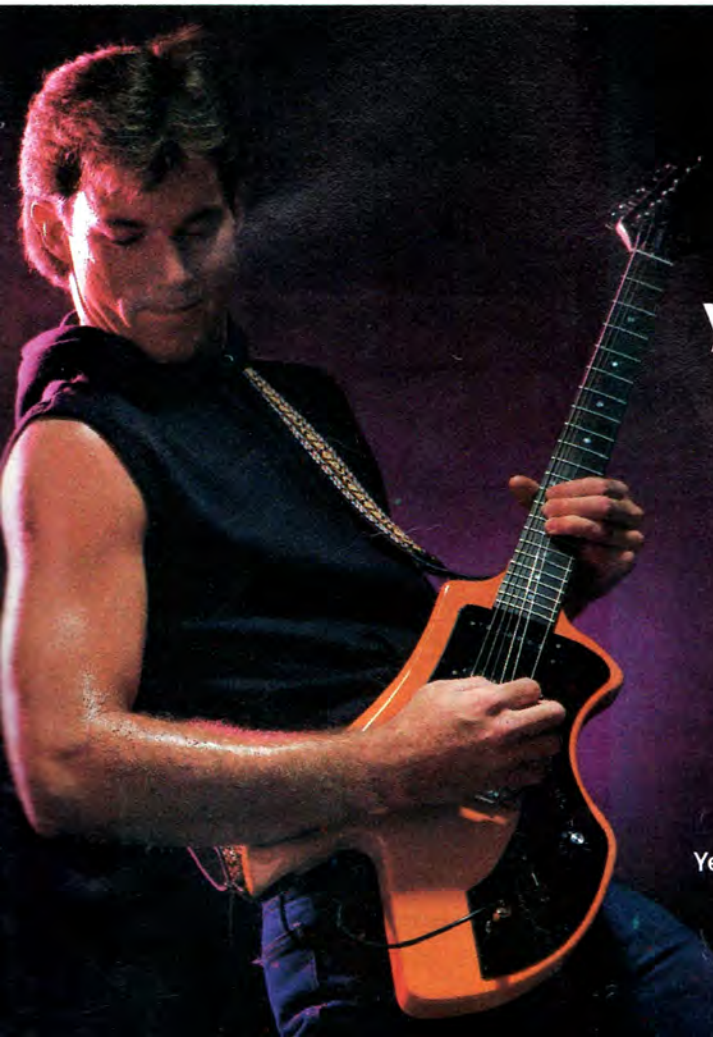
EDDIE: To tell you the truth, I wasn't allowed to. I don't know if I should be saying that, but it's the truth. The other guys didn't want me to. But, damn it, music is my life. I like playing and wherever people will let me play, I'll play.

GUITAR: How did you break the rules for *Beat It*?

EDDIE: Nobody was around to ask, so I just did it. They all came back from their vacations and kind of found out. I understand why they don't like it. They think people use me. I didn't get a penny for *Beat It,* but you see I didn't ask for anything. I didn't want it. I didn't care. They all think I was lame, saying, 'You could have gotten a point off it.' That's not my trip. I didn't do it for any reason except I felt like it.

GUITAR: Was it exciting to have

Continued on page 63



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There are several very interesting things about the way Eddie Van Halen plays this prelude. First of all, he uses a smaller than normal sized guitar. You can get a similar sound by placing a capo across the 2nd fret and playing the arrangement as written. Please note that the tablature is figured as though the nut and the 2nd fret were identical. For example, the open 1st string is written as an E with a zero in the tab even though the actual pitch of the note is an F#.

Secondly, the section marked "Briskly, in 1" is played with a combination of pick tremolo on the open 1st string with the left hand hammering out the bass notes. This passage can also be played with a more orthodox classical guitar technique by executing the tremolo with the index and middle fingers of the right hand while the thumb plays the bass melody.

Lastly, the key of this piece is a little below F#, so you may have to tune down to match the pitch of the record.

Prelude to
LITTLE GUITARS

As recorded by VAN HALEN

(From the album DIVER DOWN/Warner Brothers WB 3777)

Words and Music by
Edward Van Halen, Alex Van Halen
Michael Anthony and David Lee Roth

Freely

(see tab.)

slide

(Nylon string guitar)

Harm:

⑥ 12fr.

Harm.

Briskly, in 1 (𝅗𝅥.= 1 beat)

tremolo

P.O.

trem

Thumb or hammer

P.O.

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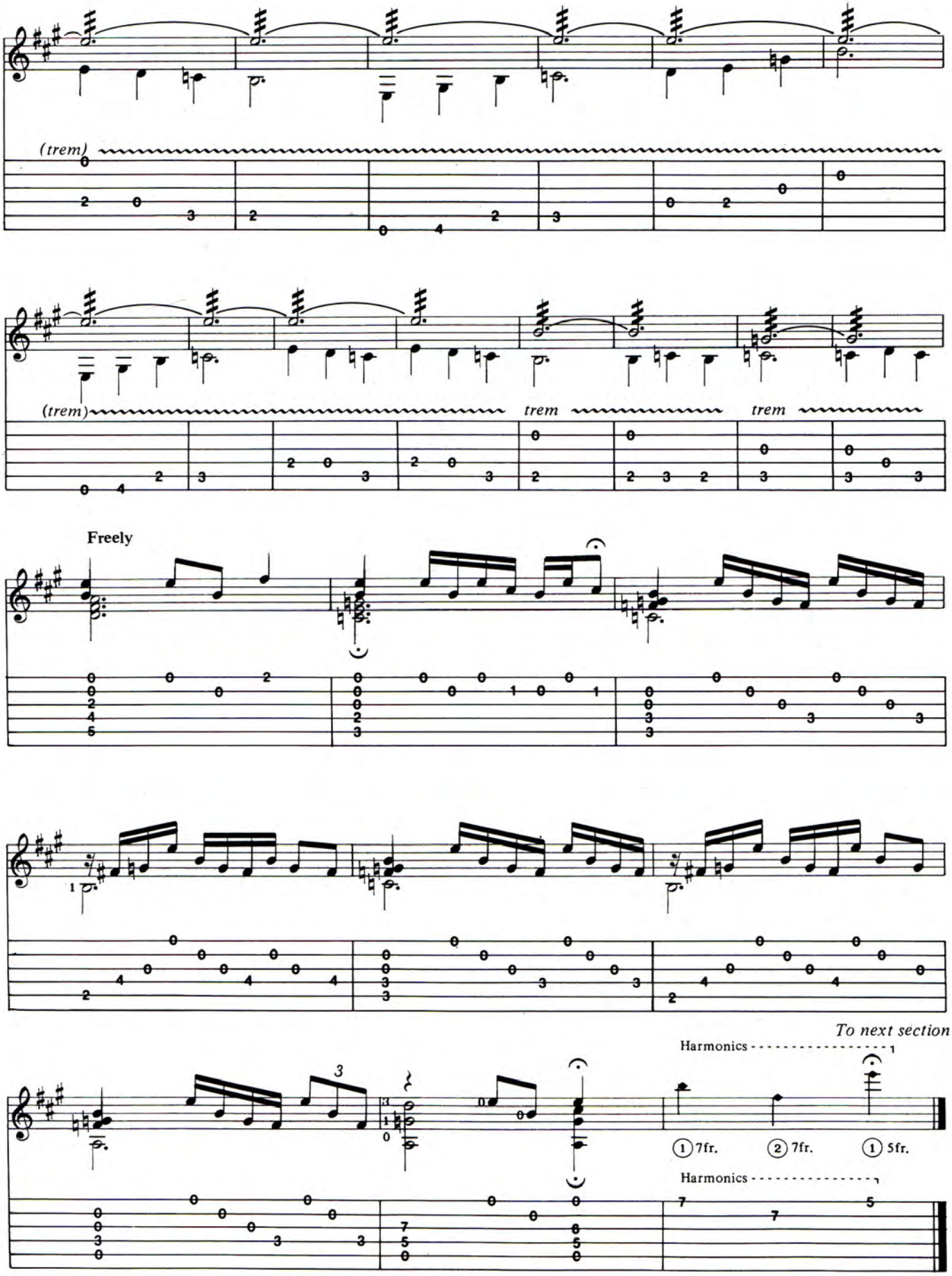

(trem)
(trem)
trem
trem
Freely
To next section
Harmonics
1 7fr.
2 7fr.
1 5fr.
Harmonics

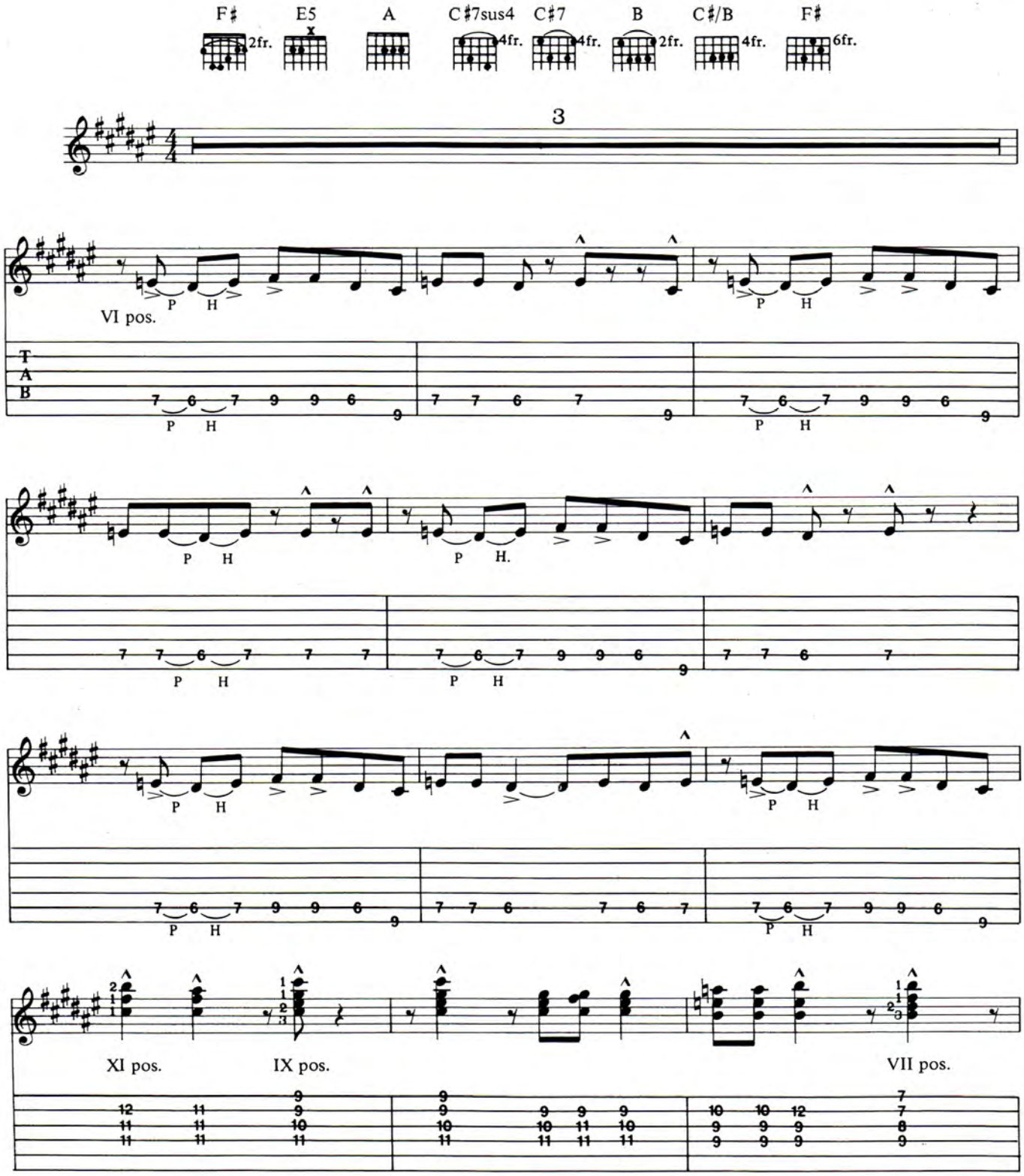
Tablature Explanation see pg. 88

LITTLE GUITARS

As recorded by VAN HALEN

(From the album DIVER DOWN/Warner Brothers WB 3777)

Words and Music by
Edward Van Halen, Alex Van Halen
Michael Anthony and David Lee Roth



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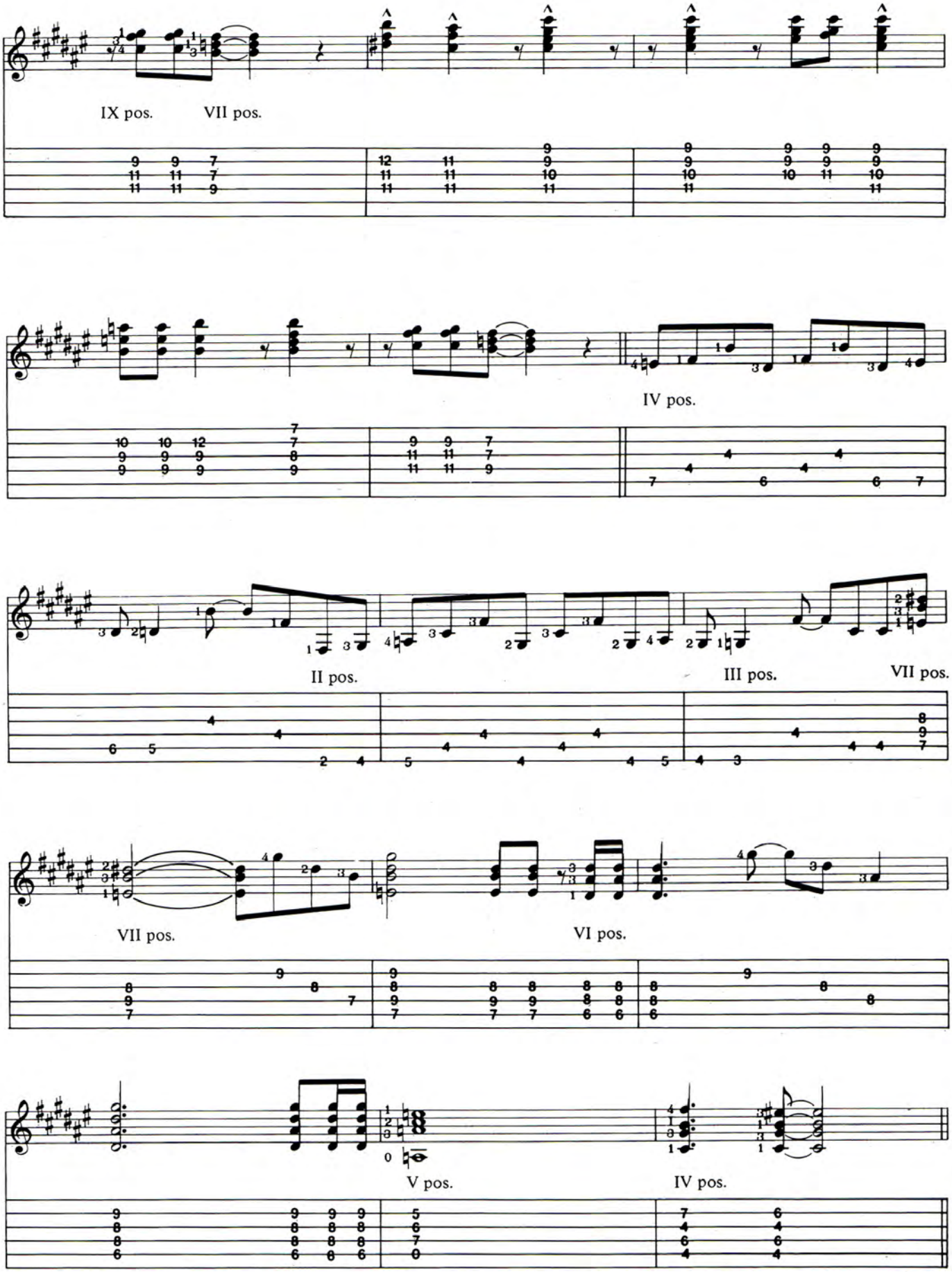
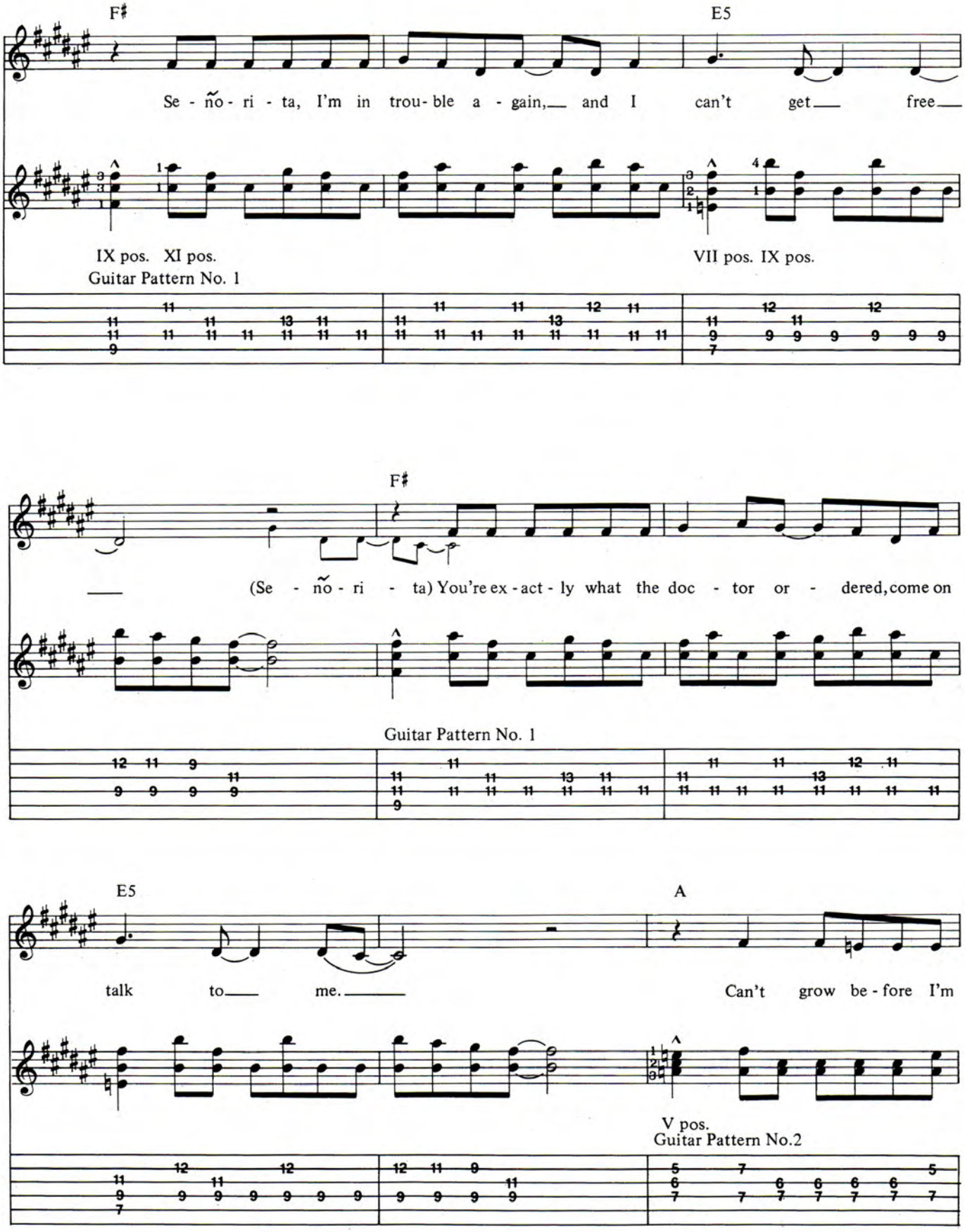
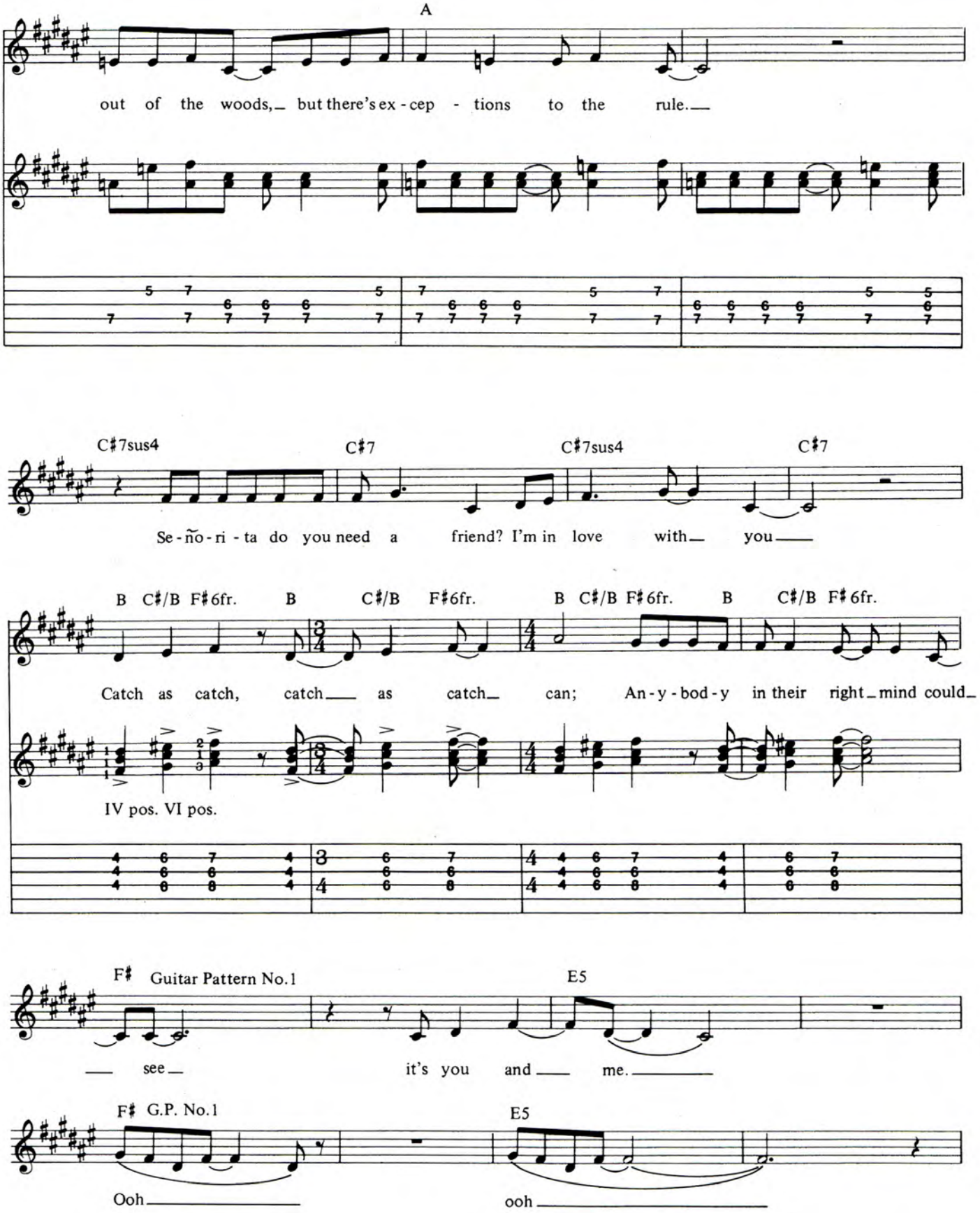

IX pos.
VII pos.
IV pos.
II pos.
III pos.
VII pos.
VII pos.
VI pos.
V pos.
IV pos.


F♯
E5
Se - ñ - ri - ta, I'm in trou - ble a - gain, and I can't get free
IX pos. XI pos.
Guitar Pattern No. 1
VII pos. IX pos.
F♯
(Se - ñ - ri - ta) You're ex - act - ly what the doc - tor or - dered, come on
Guitar Pattern No. 1
E5
A
talk to me.
Can't grow be - fore I'm
V pos.
Guitar Pattern No.2


A
out of the woods, but there's ex - cep - tions to the rule.
C♯7sus4
C♯7
C♯7sus4
C♯7
Se - ño - ri - ta do you need a friend? I'm in love with you
B C♯/B F♯6fr.
B
C♯/B F♯6fr.
B C♯/B F♯6fr.
B
C♯/B F♯6fr.
Catch as catch, catch as catch can; An - y - bod - y in their right mind could
IV pos. VI pos.
F♯ Guitar Pattern No.1
E5
see it's you and me.
F♯ G.P. No.1
E5
Ooh
ooh

A G.P. No.2

You say you're lone-some, just get - ting by, but you turn your eyes from me.

C♯7sus4 C♯7 C♯7sus4 C♯7

Please, se - ñ̃o - ri - ta, be - fore you fly 'cause you got me.

B C♯/B F♯6fr. B C♯/B F♯6fr. B C♯/B F♯6fr. B C♯/B F♯6fr.

G.P. No.3

Catch as catch, catch as catch can. An - y - bod-y in their right mind could

F♯

see you and me.

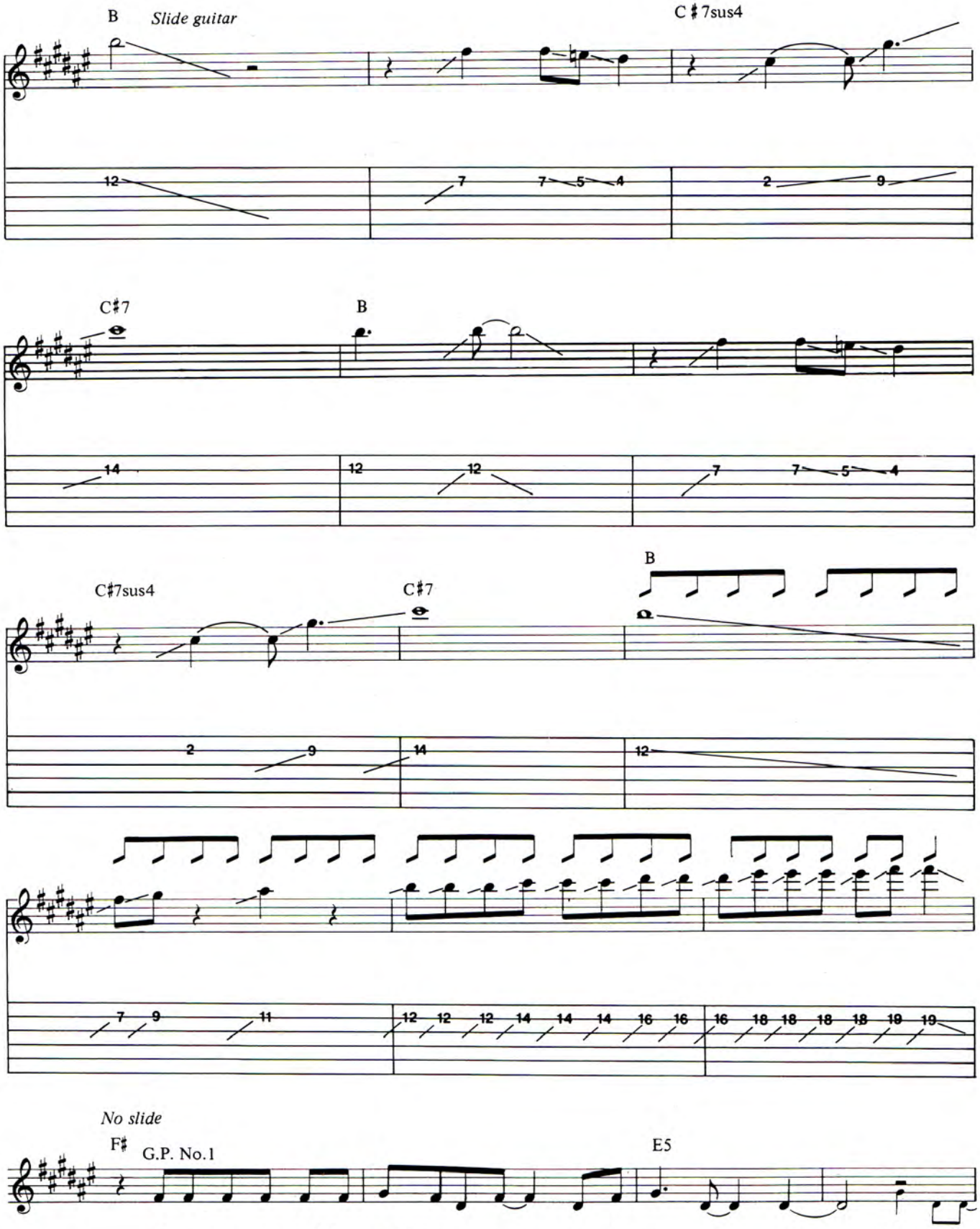
B C♯/B F♯6fr. B C♯/B F♯6fr. B C♯/B F♯6fr. B

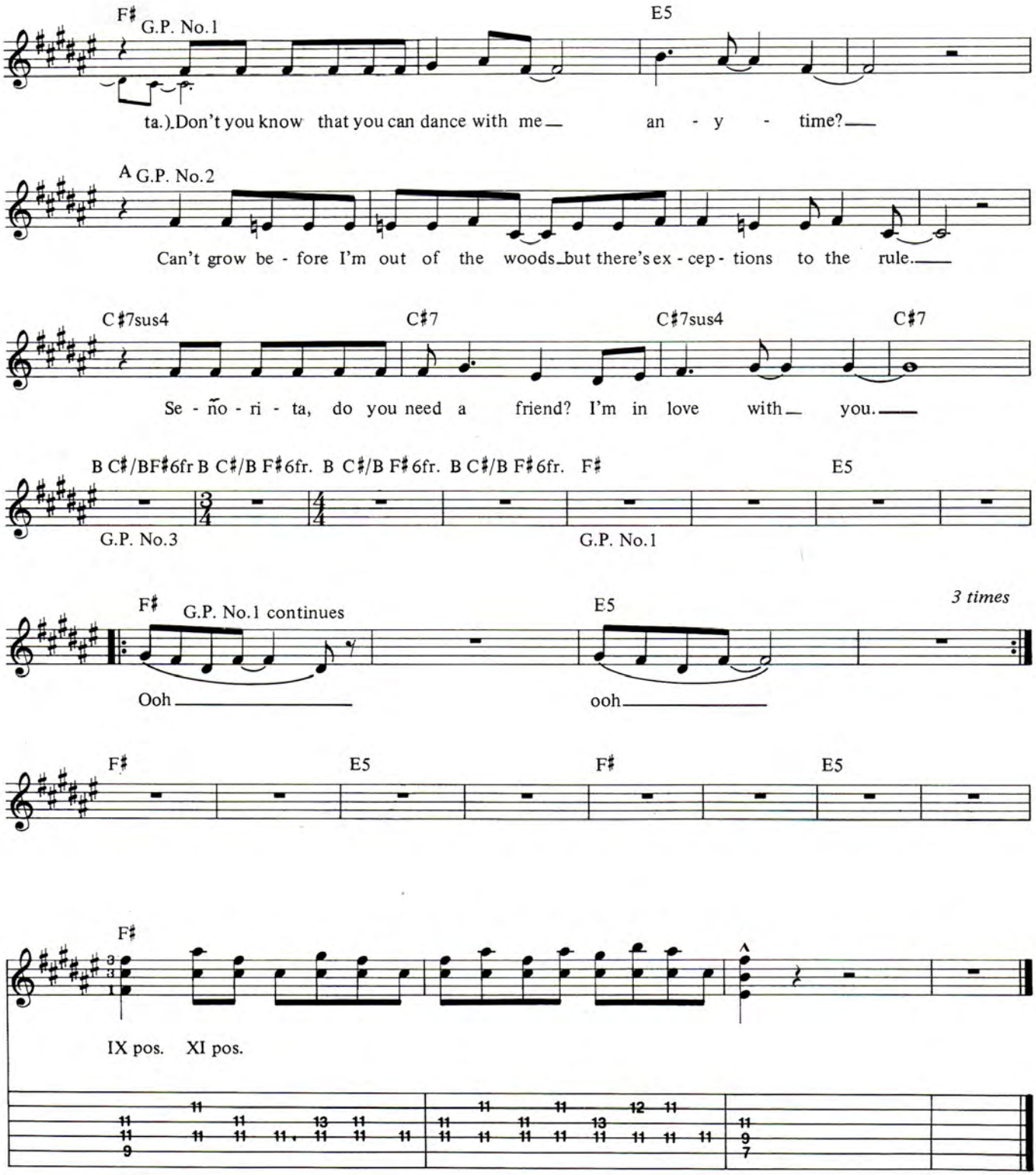
G.P. No.3

Catch as catch, catch as catch girl, when I see you

C♯/B F♯6fr. C♯7sus4 C♯7 C♯7sus4 C♯7

all your lit - tle gui - tars sing to me.


B
Slide guitar
C♯7sus4
C♯7
B
C♯7sus4
C♯7
B
No slide
F♯
G.P. No.1
E5
I can see you don't know which way to turn but the sun still shines. (Se - ño - ri -


F♯
G.P. No.1
E5
ta.) Don't you know that you can dance with me an - y - time?
A G.P. No.2
Can't grow be - fore I'm out of the woods but there's ex - cep - tions to the rule.
C♯7sus4
C♯7
C♯7sus4
C♯7
Se - ño - ri - ta, do you need a friend? I'm in love with you.
B C♯/BF♯6fr B C♯/B F♯6fr. B C♯/B F♯6fr. B C♯/B F♯6fr. F♯
E5
G.P. No.3
G.P. No.1
F♯
G.P. No.1 continues
E5
3 times
Ooh
ooh
F♯
E5
F♯
E5
F♯
IX pos. XI pos.

EDDIE VAN HALEN

Continued from page 53

Quincy Jones call you up?

EDDIE: It was great. I was sitting behind the console. Donn Landee was to the right of me, flipping the knobs, and Quincy Jones was sitting to the left of me, smiling. I asked him, what do you want? He said, here's a section we want you to solo over. I suggested a couple of changes in the song. They wanted me to solo over one chord, the part right before where the solo starts. I said, edit that part and stick in a verse section so it's a little more interesting, and there's chord changes underneath me playing. I asked Donn if I was out of line to say this. He said, be honest with him and I'm sure he'll listen to you. Quincy said, yeah, that's a great idea. They edited the tape and I played over that section. I did two solos and they chose one.

GUITAR: Who actually called you for the session?

EDDIE: It was actually Ted Templeman. It was Donn who convinced me to do it. A lot of things went through my head. What are the guys gonna say if I play on someone's record who isn't looked at as Van Halen is? I said the hell with it; it will be fun. If anything I prefer doing different things. Say **Star Fleet,** that's not Van Halen-like. You heard me play in a way you haven't before. I prefer doing things outside of Van Halen or "heavy metal" stuff. Although I don't think we're heavy metal.

GUITAR: And you did something for Valerie.

EDDIE: And you wouldn't know it's me. Donn and I did that. It was actually called ***Another High Roller.*** She plays a compulsive gambler who is married but goes to bed with another guy to get money to gamble. CBS thinks sex sells, so they called it ***The Seduction of Gina.*** It was a trip, because I'd never done anything like this for film or tv. I picked Valerie up at the airport after her shoots in S.F. She goes, "Honey I have a great idea, why don't you

Neil Zlozower

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write a song for this scene?" She explained it to me, and that night I came up with the opening tune to the movie, without ever having seen it. The director loved it and wanted me to do the whole movie. I didn't have the time, because we had the record. I said I'll do what I can. The director had Donn and I see a rough cut of the movie and it didn't help me a bit. It was much better when Valerie explained scenes to me. I guess I work weird.

GUITAR: The *Jump* video is straight-forward too. It leaves room for you to make your own picture.

EDDIE: It seems more creative that way. It's like the difference between reading a book and seeing a film. When you read a book your mind conjures up the scene.

GUITAR: How much of the movie did you actually do?

EDDIE: I did three things; the opening, a driving scene and the closing. A guy named Tom Neuman did everything else.

GUITAR: Any guitars, or is it all keys?

EDDIE: It's all synthesizer and there's a guitar solo at the end of the opening that you'd recognize as me. Up until then you wouldn't.

GUITAR: For some reason I expected you to play a bigger part on the Allan Holdsworth record.

EDDIE: I helped Allan get signed. We talked, and he wanted me involved, but our tour of South America went on too long and he was getting real antsy.

GUITAR: Do you like his **Road Games** album

EDDIE: I didn't listen to it. I think I know what it's like. I don't think it's much different than previous things he's done, because there were no other influences on it. He did everything himself, and I know Allan and how he does things. I'm not saying that's bad, but I don't think I'll be surprised when I hear it.

GUITAR: Do you seek out other influences for new ideas.

EDDIE: I don't necessarily seek out influences, but when I hear something that catches my ear it makes a difference. There's a pianist named Samson Franscois who plays on a record called **I Like Debussy.** The guy smokes. I heard it and I liked it. There's a certain thing about the way he plays. My dad tells me that he hears a little bit of that in me. So that influenced me. I don't go to Tower Records and go, wow what can I dig up now to influence me? I stumble onto things that catch my ear. Somehow everything that your ear picks up comes out of you. I never listen to the radio, everything sounds the same. I love our new album because to me it shows that Van Halen is more than bang your head against the wall rock 'n' roll. It's different than what other people are doing. I have a biased opinion because it's my music, but to me it hits my ears as different and fresh.

GUITAR: Are you using Kramer guitars all the time.

EDDIE: I didn't use them on the record but I'll use them live. On the record I used my old red one and a Flying V on *Hot for Teacher*, because I needed two pickups so I could switch from the loud part to the quieter part. I also wanted that front pickup sound.

GUITAR: Do you still boil your strings for the Floyd Rose bridge?

EDDIE: I still boil my strings. I used one set of strings for the whole record. I prefer dead strings for recording. They get more tone. They sound warmer.

GUITAR: Same Marshall amps? And I didn't hear effects on the album. Joeysguitartabs.

EDDIE: Same amps. I don't think I used any effects on the album except an Echoplex.

GUITAR: What's the story with the Kramer guitar. Are you happy with it?

EDDIE: I don't know what I want the EVH model guitar to be. I think Kramer guitars are as good or better than anything else out there. On top of that, everybody is claiming that I endorse their stuff, and basing their whole trip on my idea, my guitar. I figure what the hell, everyone is doing it anyway. Might as well latch up with a company that will listen to me and then I can tell them what to do. I also think they are fair to the public in their pricing.

GUITAR: Do you play the guitar pictured in the ads?

EDDIE: They take pictures of me doing ads for them and that's whatever they throw at me. It's not necessarily what I play. The ones that I play are Kramer products but I still build them myself. I've always built my own guitars because it's more personal.

GUITAR: What pickups do you put in the Kramer?

EDDIE: I have so many pickups I don't know anymore. I just grab one, stick it in there and if I like it I use it.

GUITAR: Do you still match the strength of the pickup with the strength of the amp to get the right live sound?

EDDIE: There are so many things involved. In the studio I don't use a cordless, I use cords. People think I'm nuts but I can actually hear the difference between a 1′ cord and a 3′ cord. It changes the sound, and with a cordless it's even weirder. It's not necessarily matching the guitar with the amp, but matching what comes out of that speaker to what you ear likes.

GUITAR: You once told me that too many people concentrate on volume and not on tone.

EDDIE: Actual decibel wise, you can play at ear splitting volume on a decibel meter, but if it sounds warm it will not give you that ear splitting headache sound. You can also play at half the decibels and get this nasty noise that hurts your ears. It's about getting the sound to work, not volume. Volume is just a vehicle to reach people in the back of the hall. But if it doesn't sound good, the people in the back of the hall will try to throw tomatoes at you if they can throw that far. ■

Neil Zlozower

On the Case

By Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

G&L S-500

The G&L S-500 guitar presents an interesting study in guitar design. Take a Fender Stratocaster, ask Leo Fender to redesign it 30 years later, and the S-500 is the end result. The guitar reviewed here features a maple neck with an ebony fingerboard, mahogany body with white lacquer finish, G&L tremolo bridge and chrome hardware.

The S-500 has a 22 fret bolt-on neck instead of the usual 21 frets. The neck is thin and well-shaped and the fingerboard is straight and true. An outstanding feature on the S-500 is the quality of the fit of the neck to the body. Bolt-on neck guitars have traditionally suffered from neck fit, resulting in the neck moving from side to side. The S-500 has a neck fit so tight and clean, the neck remained immobile even with the use of a 3-bolt neck plate which is usually not as strong as a 4-bolt plate. The S-500 also has a tilt adjustment in the neck plate to allow easy control of the neck angle.

The S-500 features specially made Schaller gears. The gear shafts are made so the string wraps as close to the headstock as possible. This allows proper string tension on the nut and eliminates the problem of buzzing on open strings even with a properly made nut. Conventional Schallers have shafts that are too long, requiring the use of extra string retainers on the headstock to maintain adequate string tension on the nut.

The frets on the S-500 are jumbo in width but the height of the fret crown is low and somewhat flat. This style of fret can be very comfortable for a jazz or rhythm player but the low fret crown makes string bending more difficult for lead players. The electronics, while simple, offer a nice example of subtle design improvements. The S-500 features three single coil pickups with adjustable pole pieces. A traditional problem with single coil pickups is the low level of hum they produce even in a well-shielded instrument. The S-500 addresses this problem by reversing the coil winding direction and the magnetic polarity of the middle pickup. This modification, when combined with a 5-way pickup switch, allows the guitar to completely hum cancel in the two combination pickup settings (neck/middle and middle/bridge).

The control assembly consists of the 5-way switch, master volume, treble rolloff and bass boost. The tone controls offer a wide variety of sounds, especially in combination with the large number of pickup settings available.

The medium weight mahogany body contributes to a darker and more midrangy sound than the more typical ash or alder body. The G&L tremolo bridge is another nice refreshment. The bridge pivots on 2 metal posts and is counterbalanced by a traditional spring system routed into the rear of the body. The bridge has an extremely sensitive and smooth action. It stayed in tune as well as can be expected from a non string locking tremolo. If combined with a locking nut mechanism, it would probably work as well as the high-tech locking tremolo systems currently on the market.

The pickguard is made of a textured plastic which appeared to be highly resistant to scratches and wear. It was nicely separated at the control area so the control assembly could be removed without having to remove the strings and the entire pickup/pickguard section.

In conclusion, the G&L guitar impresses me as an instrument that is extremely well thought out and well designed. The $965 list price includes case. It gets a top rating of 5 cases. ■

GUITARS ARE RATED WITHIN THEIR OWN PRICE RANGE.

- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

GUITAR would like to thank Manny's in N.Y.C. for their off the shelf instruments.

New Products

D'Angelico strings introduces its new CONCEPT CUSTOM LENGTH electric strings. Designed to eliminate excess wire that is clipped off and discarded, Concept series provides enough extra length to wrap around the tuning post at least four times. Easy to follow re-stringing diagrams are also provided on the back of each set. Strings come styled for opposing tuning pegs and six in line machines. Each style is available in four gauges ranging from Skinny to Hefty.

D'Angelico Strings
P.O. Box 3442
So. Farmingdale, N.Y. 11735

Speakers

The Audio-Technica AT-SP5 are a pair of compact speakers. Despite their diminutive size (3.9″ W × 5.9″ H × 3.1″ D) the speakers deliver sound ranging from 140 to 18,000 Hz, thanks to a special aspherical center dome driver mounted in an acoustically correct chamber. Their built-in amplifier, powered by four C cells or DC6V, 300mA power source, provides sufficient volume for comfortable close-range listening. The speakers are encased in high density, high impact engineering resin to withstand years of hard use.

Audio-Technica U.S.
1221 Commerce Drive
Stow, OH 44224

Acoustic Guitar

Fender has announced the introduction of two new low priced acoustic guitars: the Gemini I classic and the Gemini II dreadnought. Both models feature spruce tops with nato back and sides. Bridges and fingerboards are stained hardwood. Both guitars are full scaled instruments, low-priced enough to be considered by a beginner, yet with the sound and playability demanded by more experienced players. Suggested retail on the Gemini I is $140. The Gemini II should sell for $165.

Fender Musical Instruments
1300 E. Valencia Dr.
Fullerton, CA 92631

NEW PRODUCTS

EFFECTS

Pearl announces the introduction of its Octaver OC-07. Pearl's OC-07 lets you add a tone one and/or two octaves below and also one octave above the original. It has four independent controls consisting of Upper Octave, Normal, First Octave Down, and Second Octave Down; so you can create the various octave sounds desired in today's music. Suggested retail is $145.

Pearl International Inc.
408 Harding Industrial Dr.
P.O. Box 111240
Nashville, TN 37222-1240

AMPS

Dean Markley Electronics new "Signature Series" offers a comprehensive collection of all-tube and hybrid amplifiers to suit the budgets and sound requirements of both pro and casual musicians. The self-contained amps feature a 12" speaker and include single and foot-switchable two-channel amps in 30, 80, and 150 watt power groups. Standard equipment on these models includes a tube driver pre-amp (foot-switchable from clean to overdrive), active tone controls and built-in reverb.

Dean Markley Electronics
3350 Scott Blvd. #29
Santa Clara, CA 95051

ELECTRIC GUITAR

The K T model 15 electric guitar is a top of the line instrument, where every fret is hand-shaped, crowned and polished. The electronics are passive and the Elastomer-coupled torsion system supports a figured maple neck with ebony fingerboard and mother-of-pearl inlay. A hand-rubbed nitrocellulose lacquer finish complements the exotic hardwood carved top, and protects the appearance and value of the guitar. Suggested retail price for the KT Model 15 is $1599.

K T Instruments
4900 Wetheredsville Rd.
Baltimore, MD 21207

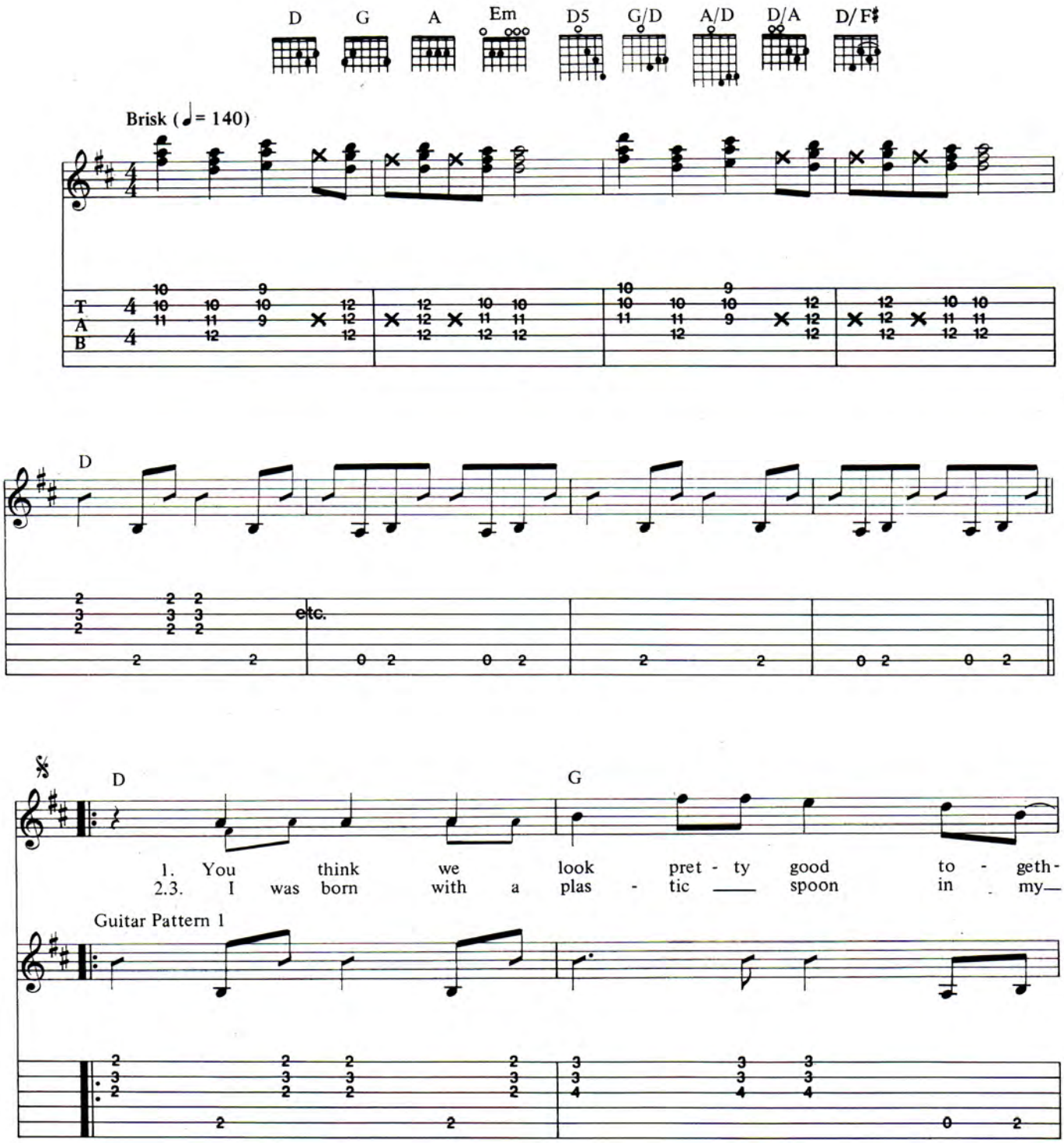
Tablature Explanation see pg. 88

SUBSTITUTE

As recorded by THE WHO

(From the album MEATY, BEATY, BIG AND BOUNCY/MCA 2025)

Words and Music by
Peter Townshend



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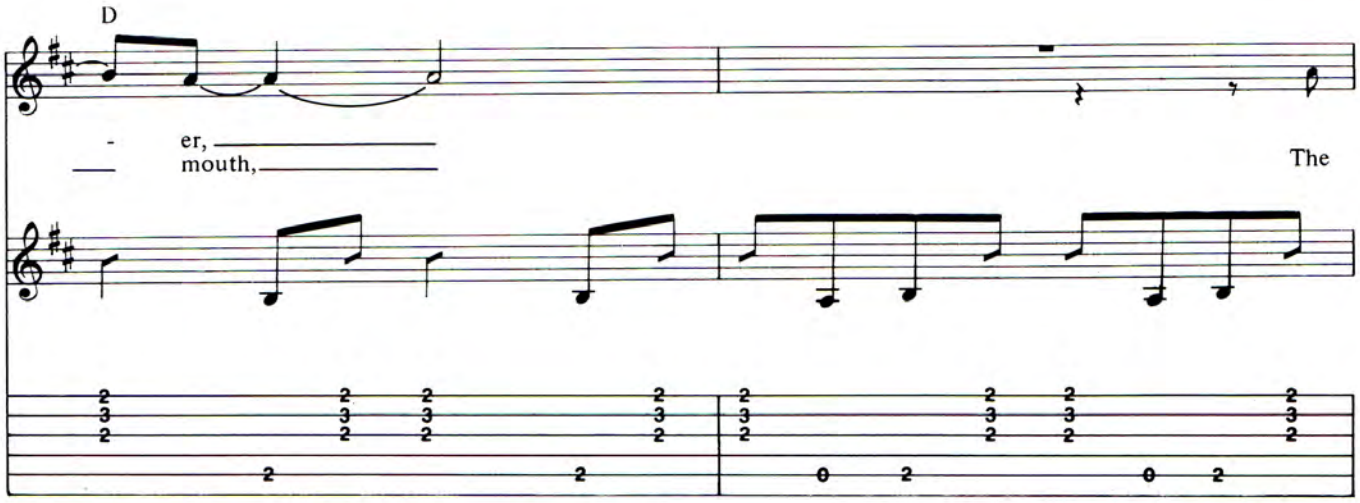
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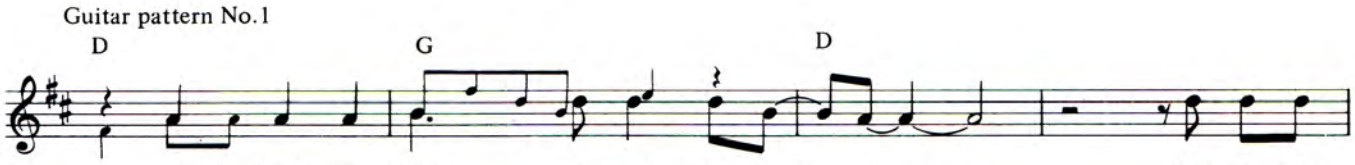
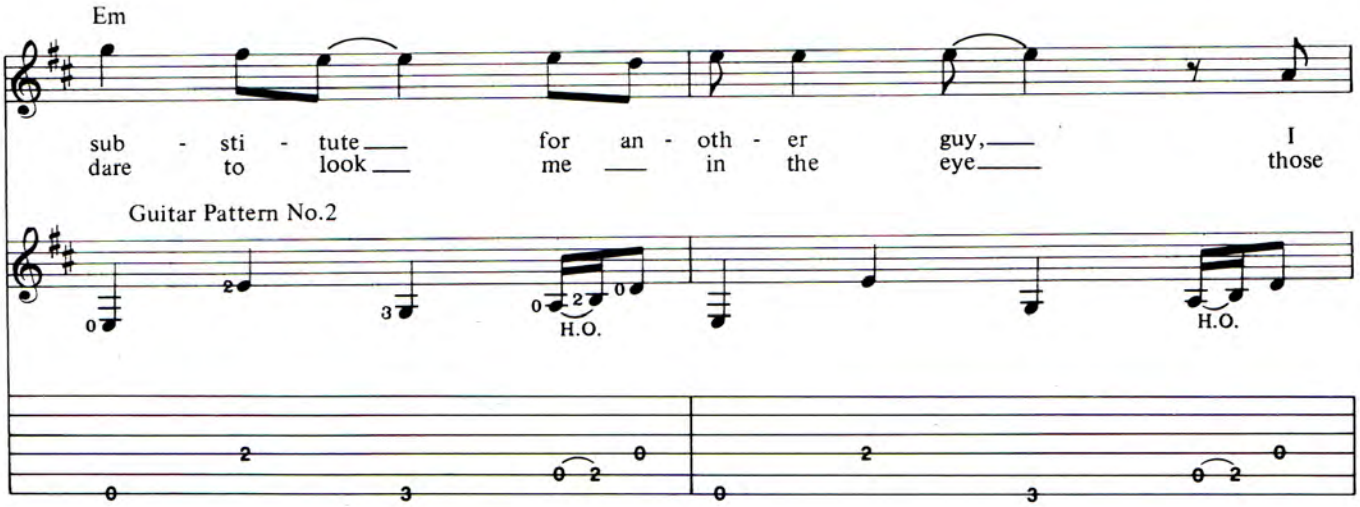
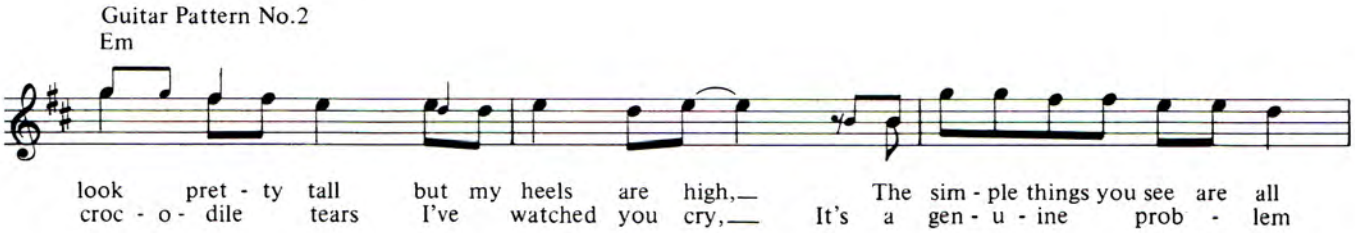
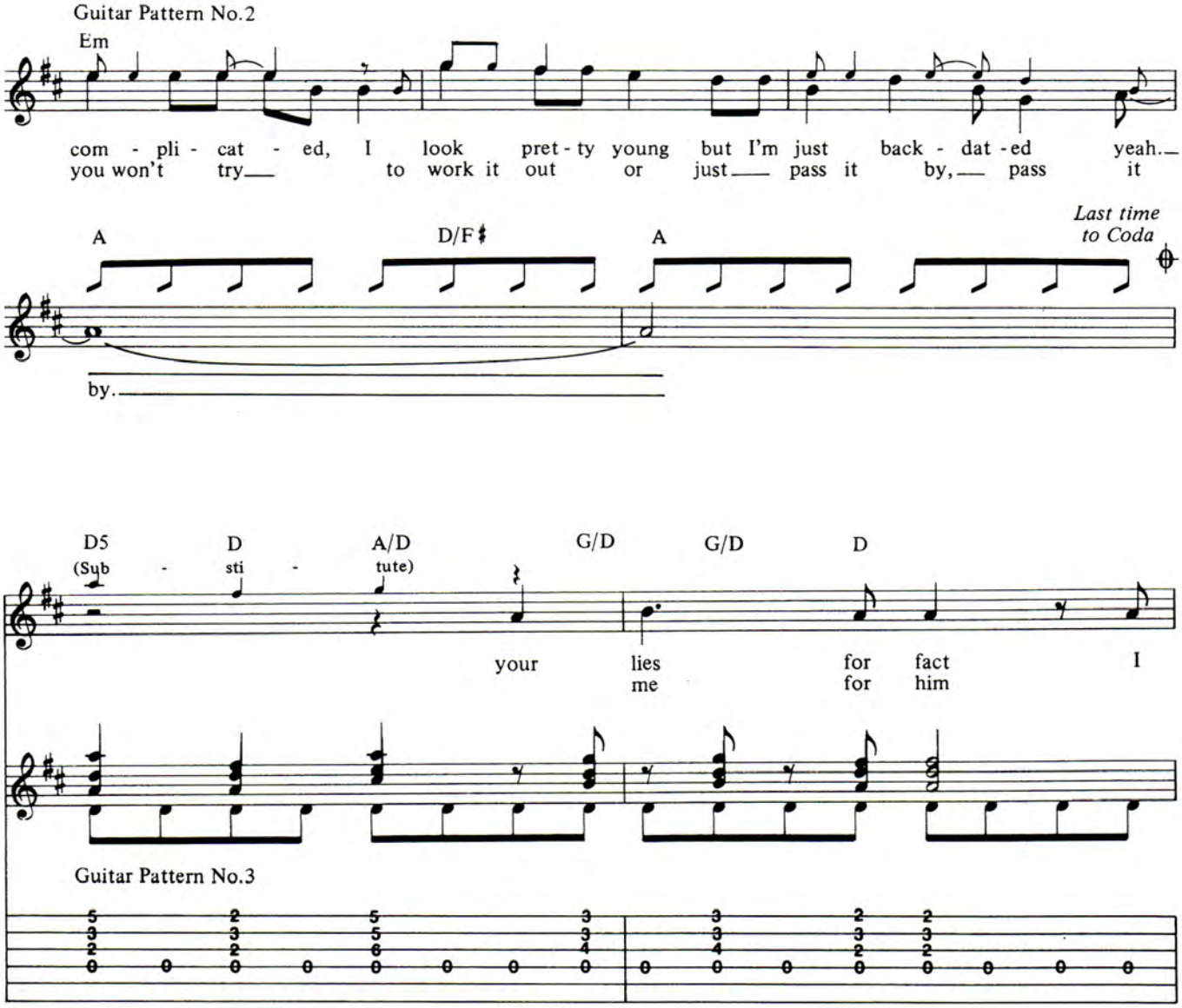
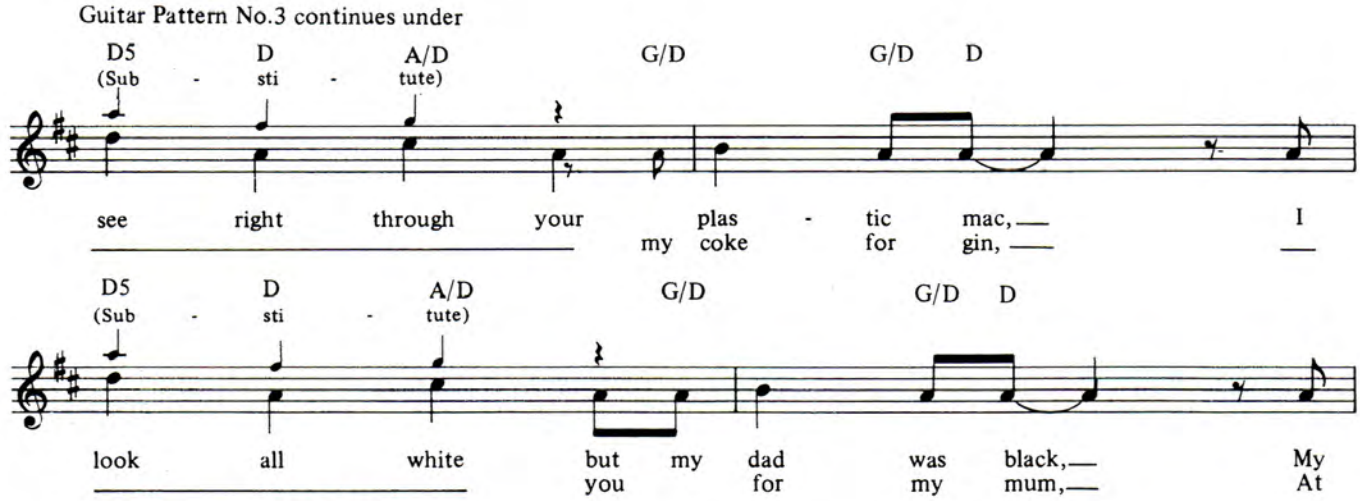
mouth,
The

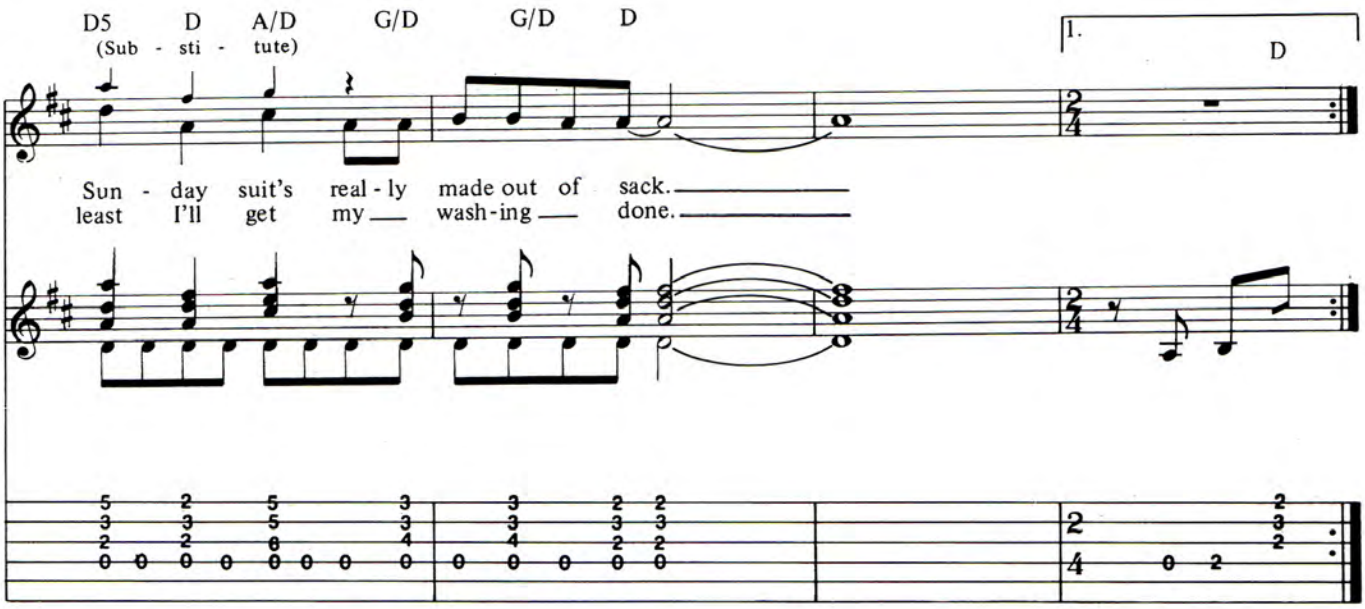

Guitar pattern No.1
D
G
D
You think my shoes are made of leath - er,
north side of my town faced east and the east was fac - ing south,
But I will
And now you

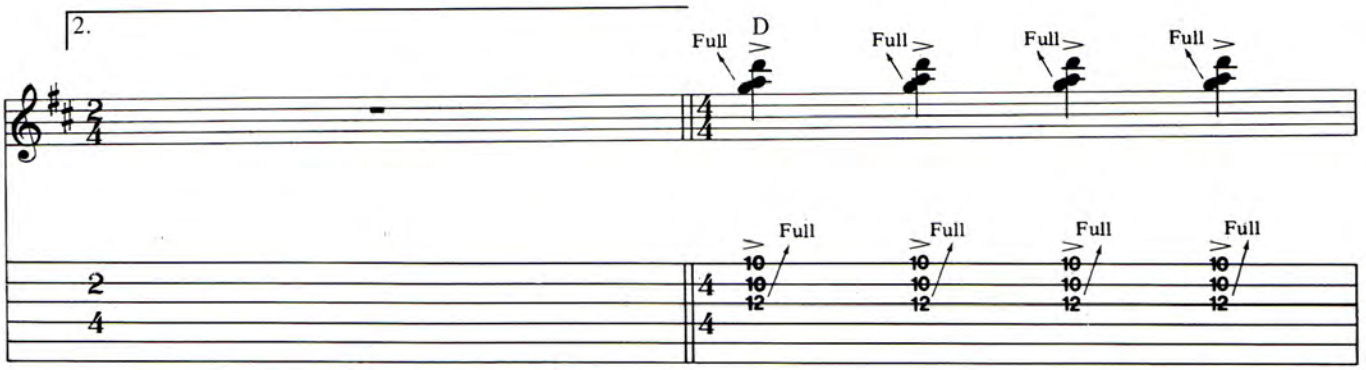

Em
sub - sti - tute for an - oth - er guy,
dare to look me in the eye
I
those
Guitar Pattern No.2
H.O.
H.O.

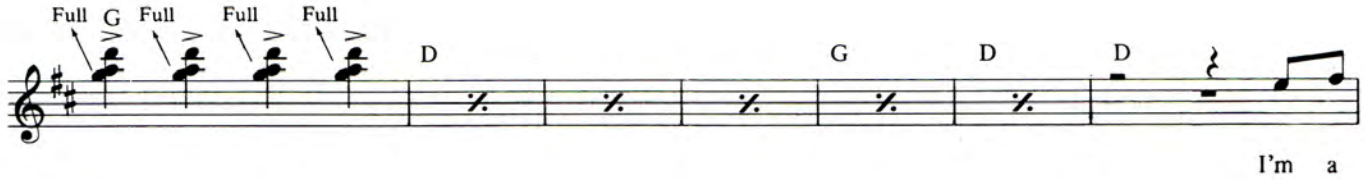

Guitar Pattern No.2
Em
look pret - ty tall but my heels are high,
croc - o - dile tears I've watched you cry,
The sim - ple things you see are all
It's a gen - u - ine prob - lem


Guitar Pattern No.2
Em
com - pli - cat - ed, I look pret - ty young but I'm just back - dat - ed yeah.
you won't try to work it out or just pass it by, pass it
A
D/F♯
A
Last time to Coda
by.
D5 D A/D G/D G/D D
(Sub - sti - tute)
your lies for fact I
me for him
Guitar Pattern No.3

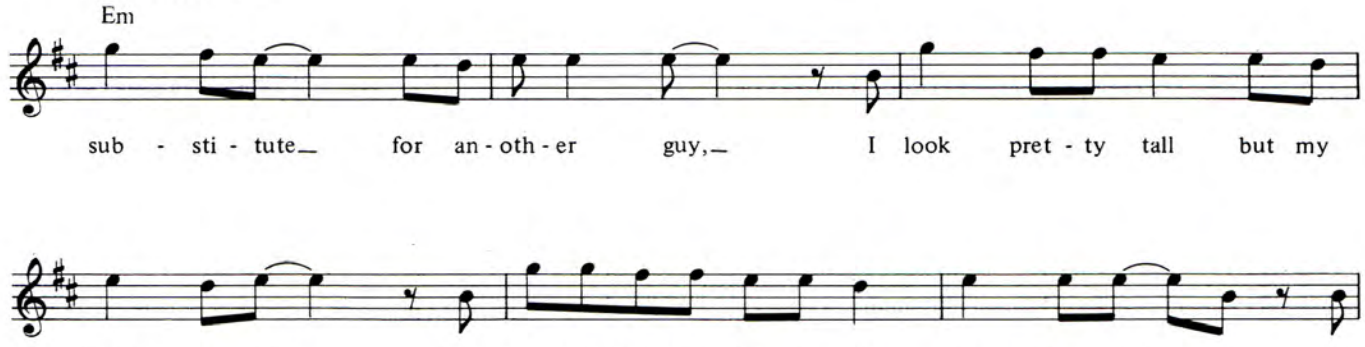

Guitar Pattern No.3 continues under
D5 D A/D G/D G/D D
(Sub - sti - tute)
see right through your plas - tic mac, I
my coke for gin,
D5 D A/D G/D G/D D
(Sub - sti - tute)
look all white but my dad was black, My
you for my mum, At

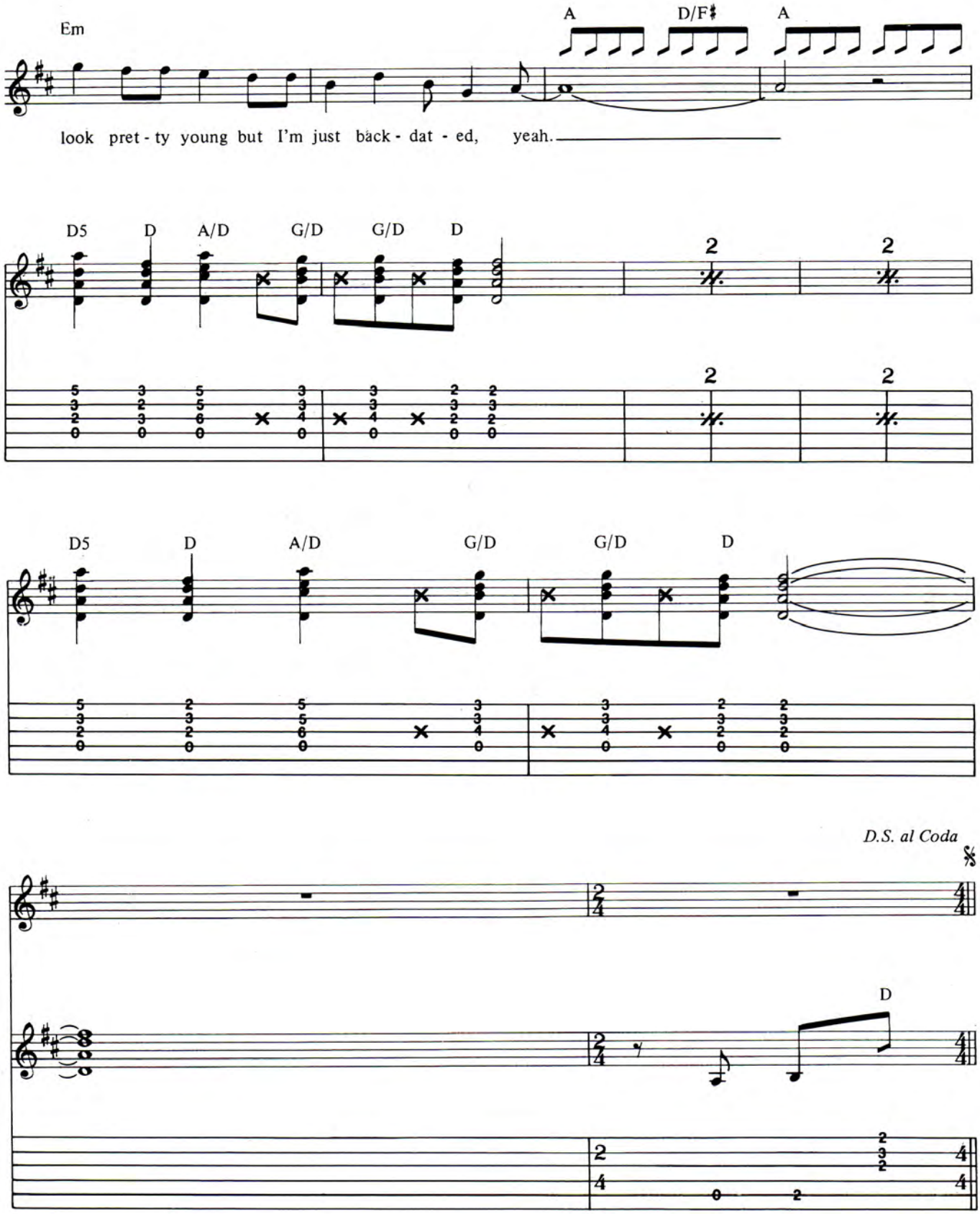


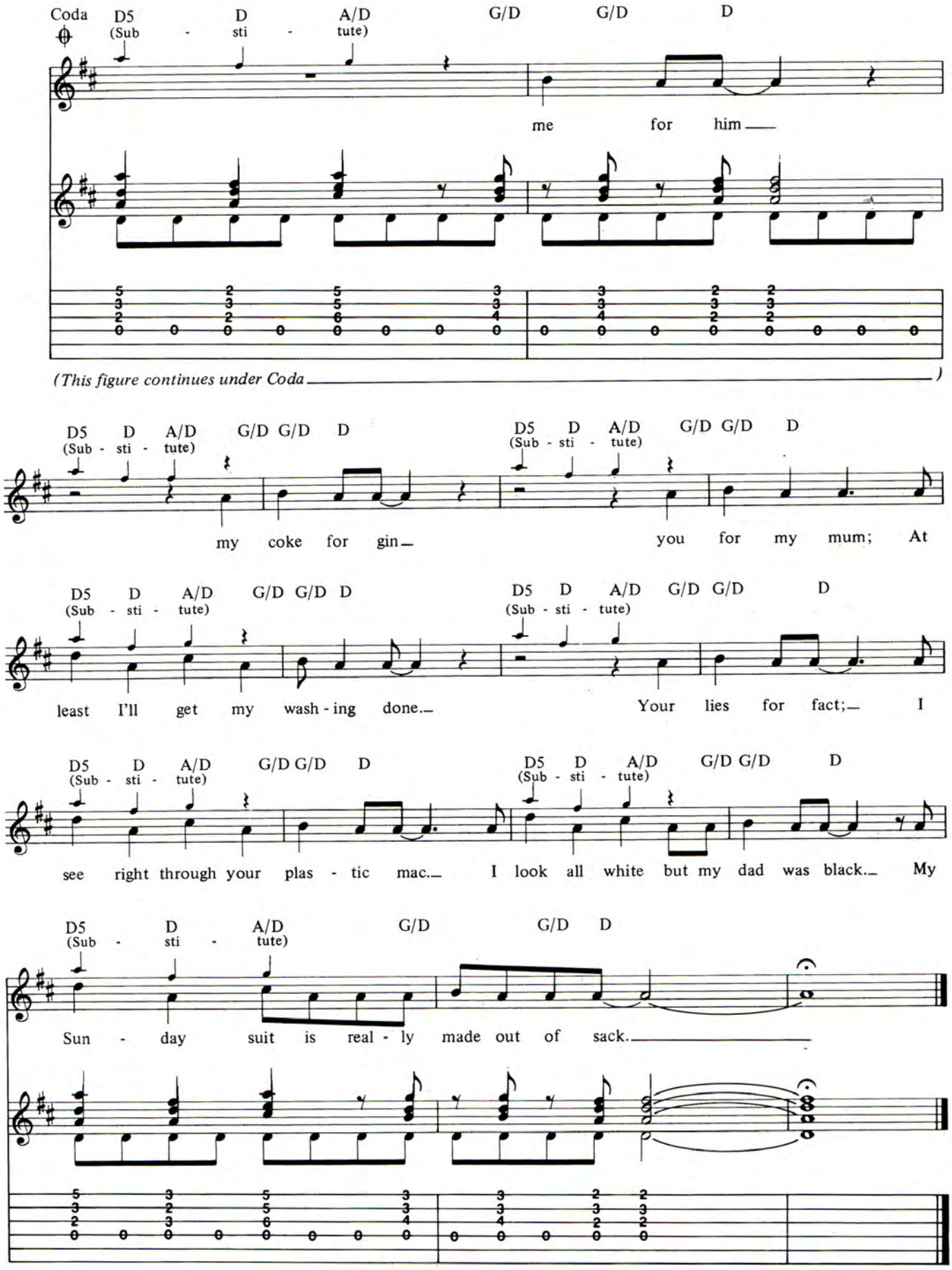




Guitar Pattern No. 2




Em
A
D/F♯
A
look pret - ty young but I'm just back - dat - ed, yeah.
D5
D
A/D
G/D
G/D
D
2
2
2
2
D5
D
A/D
G/D
G/D
D
D.S. al Coda
D


Coda
D5 (Sub - sti - tute)
D
A/D
G/D
G/D
D
me for him
(This figure continues under Coda)
D5 (Sub - sti - tute)
D
A/D
G/D G/D
D
my coke for gin
you for my mum; At
least I'll get my wash - ing done.
Your lies for fact;
I
see right through your plas - tic mac.
I look all white but my dad was black.
My
Sun - day suit is real - ly made out of sack.

They were never exactly one big happy family. In fact, if the Beatles were ***A Hard Day's Night,*** the lilting loopy manic movie, then the Who were always more like ***Long Day's Journey into Night,*** the epic moody swearing and drinking drama by Eugene O'Neill. There was Pete, the saintly genius with a liver of gold, Roger, the hoodlum priest, Baby Face Nelson twirling a microphone, and, of course, Keith Moon, patron Saint of Self Destruction, bashing out a raucous symphony of sin behind the passionate devastation that was the Who. I mean, talk about pyromania: the Who were into flaming guitars while Def Leppard's axe-defiler's were still in diapers.

Off to one side of this fantastic foolishness, thumping away with a dour expression just inches short of grim, there was always Entwistle, the epitome of stolid bassliness, a veritable Gibralter of the bottom line, providing a resounding, if bleak, perspective to all the assorted rabble-rousings. Yes, staunch, tight-lipped, impassive, inscrutable, unflappable John. You have to wonder: What was he thinking all those years? And what would happen if and when he let it all hang out?

And now, especially, when several massive tomes have surfaced, detailing nearly every conceivable aspect of the Who's prodigious career, you'd think it might be time for the stonefaced one, the straightman of the Who, to voice some previously unspoken thoughts. You wouldn't be surprised if he'd let a lot store up over the years.

"I was always disappointed with the bass sounds on Who albums," he opens. "Producers and engineers think of the bass in a certain way and can't understand when I want it differently. The whole secret of my bass sound is distorted treble, which is such an important part of the Who's sound. The only album that ever got my bass sound was **Live at Leeds.** Actually, we did one gig in Leeds and two in Duncaster. They were a day apart, and we recorded both. The first, in Duncaster, was the better show, but after the second song the bass guitar didn't get recorded, so we had to use Leeds. It wasn't the better show, but it was the only one we'd recorded properly. On *Pinball Wizard* Pete played the opening bass hammer-on on the guitar, even though I got that exact sound down in the studio. But they couldn't record it. People were such idiots when they recorded the bass. They just couldn't do it properly, unless it was a real bottom, thumpy-woofy sound."

Entwistle's sound evolved from his multi-instrumental background. He started off on piano and moved through French horn to the trumpet before coming home to the bass. "When I was a trumpet player I was the lead instrument. After I took up the bass I realized, ugh, this is a background instrument," he groused. "It's not supposed to be a solo instrument. But I started out trying to make it a solo instrument. I always wanted to play solos, lead figures and melodic figures on the bass. And in order to project those through the rest of the band I had to use a trebly sound. I played for a while with a bassy sound, like everyone else. I played with my thumb or a plectrum. But I had spent so many years playing piano with all my fingers, then years playing the trumpet, which loosened up my right hand, I thought to myself, why just restrict myself to playing only with my thumb? Why not use all my fingers in the right hand? And I developed a style that way."

Showcasing that style in the Who, however, has been a twenty year thorn in Entwistle's side. No wonder you never see him smiling. "On **Who by Numbers** there's a song called *Success Story*, which was the first song I wrote on the 8-string bass, and the sound is very clean. Years later, when I remixed it for the soundtrack album of *The Kids Are Alright*, I looked at the track sheet and there were two takes. One had a note saying, 8-string bass horribly distorted, do not use. It was underlined five times." He bristles at the memory. "I pushed that one up and it was the *exact* sound I wanted. It was exactly the sound I'd been looking for, and they thought it was horrible and wouldn't use it. That's happened to me all the way through the Who's career. The sound I give them they don't use. If they'd used it," Entwistle states, "our albums would have sounded a whole lot more like the Who than they actually turned out."

Earlier in his career, when he was still young and eager, he occasionally sidestepped the dilemma. "I got the right bass sound on *Substitute*," he recalls with an actual chuckle. "I did that by going all the way through very normally, then when we did the final take I wound the guitar right up and blasted it out. No one noticed until they mixed it. Then they realized the bass was that loud, but they couldn't get rid of it. There's a solo in *Substitute* where I turned the bass up even louder, so they couldn't get rid of that either."

But, for the most part, he faded into the shadows come recording session time. "I kind of gave up trying to get my sound on record," he grunted. "I just couldn't work out a way. Producers say you can't have the bass up that loud because it's gonna interfere with the rest of the instruments. I don't believe that. It doesn't interfere. It's in another register completely. I've always managed to do it on stage. When a song gets on stage, to make up for all the overdubs that are missing, I'll be playing a lot more. Several other bass players have helped the bass become more of a solo instrument. Chris Squire has been trying to do it for years. Stanley Clarke came in at the last minute and took all the credit.

"On record it's a different ballgame. I usually start off by playing a simple bass part and get more and more complicated and start playing faster and faster. Then the producer will go, don't do that."

Entwistle did have something good to say about **Who's Next,** the band's 1971 opus. "On that album we tried recording in a couple of different places, so we already knew the material by the time we did the final recording, which is why it turned out a lot better. Ever since then we always said to each other, we've got to rehearse the stuff before we go into the studio. But it never worked out that way. It was always a last minute thing. We'd always end up going into the studio, rehearsing and playing it on the same day." He's getting glum again. "I don't think most of the songs were ever taken as far as they could go."

Bob Leate

THE IMPORTANCE OF BEING ENTWISTLE

The Who's Stoic Bass Player Speaks Out

By Spencer Benedict

Certainly his own *Boris the Spider* could serve as an adequate example of the Who's casual attitude toward songwriting. "We were each supposed to write two songs for our first album," says Entwistle. "In exchange for the two songs we'd each be given 500 pounds from the publisher. It was a chance to get some extra money, because we weren't earning any. We were getting about $50 a week, so any extra money was great. I wrote *Whiskey Man*. Then we were rehearsing and Pete said, have you written a second one? I didn't want to sound lazy, so I said, yeah, I have. He said, what's it about? I'd been down at the club with Charlie Watts and Bill Wyman and we'd been talking about spiders and making up these dumb names for spiders. I thought of the name Boris. Pete said, great, how does it go? So I made up the tune as I went along, singing the notes I was playing on bass. Everyone thought it was great, so after rehearsal I rushed home and made a demo of it before I forgot it. That was it, an instant number which I wrote through my embarrassment at not having written two songs. I think it's about the easiest song I wrote in my life."

Surprisingly, most of Entwistle's recent songs are written on the piano. "I don't really write on bass, unless it's something like *Talk Dirty*, which was actually built around a few bass riffs. Anything I write on the 8-string bass I always transfer to piano straight away, so I can work out chord voicings. If you just go with a bass line and a vocal, what the chords are in between is a complete mystery. Playing piano forces me to write songs in a certain style, because I'm the kind of piano player who can play his own stuff and not anyone else's. I can't play very fast, but I know about chords and harmony and I can come up with some interesting chord progressions."

If the previously silent Entwistle is hard on producers and engineers, the entire career of the Who, and most definitely himself, he is no less severe on his chosen instrument, the bass.

"When I started out there were about three or four commercial basses, and they were all rubbish," he glowers. "I think there was only one Fender bass in the country back then, and it was owned by the guy in the Shadows, Jet Harris. On my solo in *My Generation* I used a Danelectro. It sounded like a guitar. It had wire wound strings and this raspy distorted trebly sound. By the time I did the final version of *My Generation* I was using a Fender Jazz bass, because once you busted a string on the Danelectro you couldn't buy any replacements. You had to go out and buy another Danelectro bass! In order to put another set of strings on the bass you had to file down the stainless steel nut.

"All the bass strings in those days were atrocious," Entwistle looks back in anger. "None of the Es and As vibrated properly. They all just went flat. They flapped and you couldn't get a pure note out. That's the main reason I got into Rotosound. I was given a set of Rotosound because they wanted me to endorse their strings. The D and the G were okay, but the E and A didn't vibrate properly. I took a Precision bass down there and they just made me strings until they got it right. I was there for about five hours. After we got it right they made me 30 sets to those specs. They rang me up a couple of weeks later and said, these are the best sounding strings we make. If we can have your permission to put them on the mar-

Continued on page 89

Tablature Explanation see pg. 88

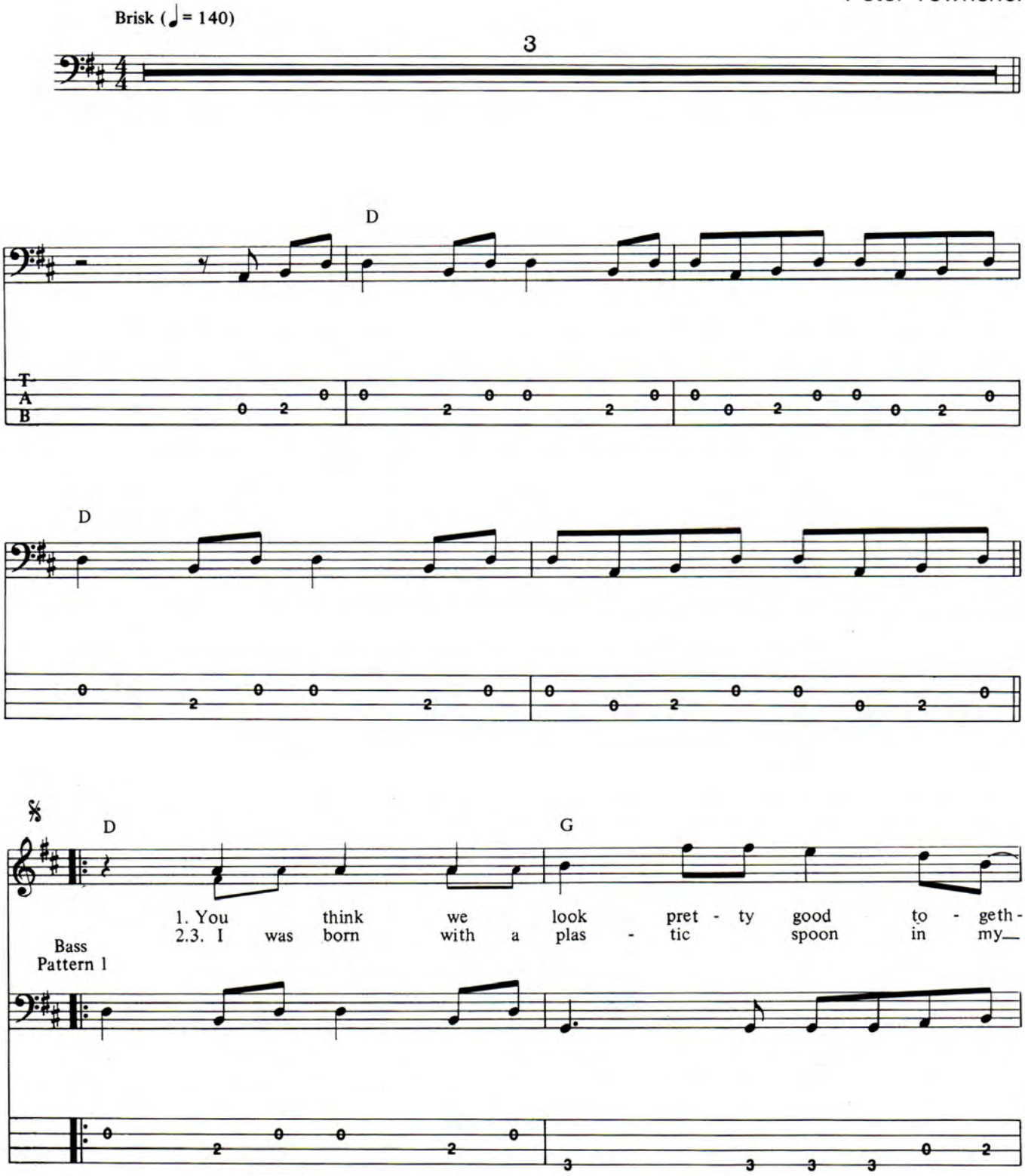
Bass Line for

SUBSTITUTE

As recorded by THE WHO

(From the album MEATY, BEATY, BIG AND BOUNCY/MCA 2025)

Words and Music by
Peter Townshend



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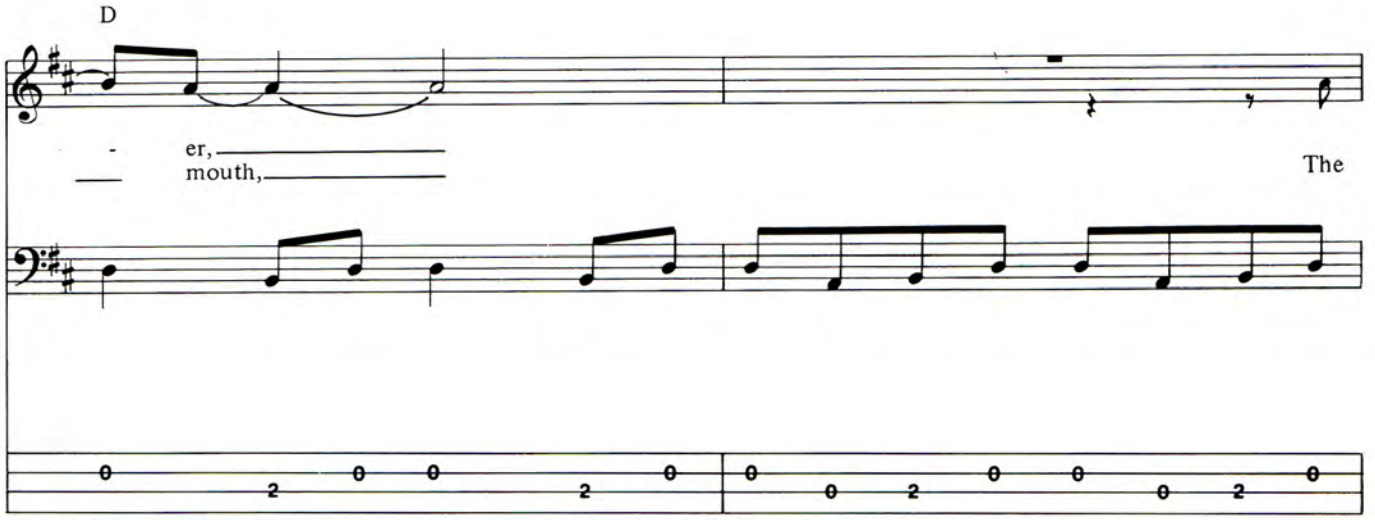
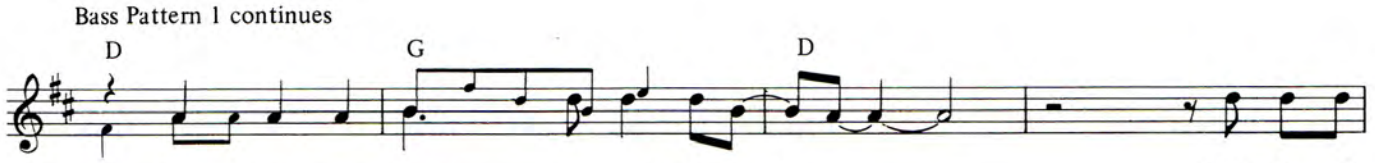
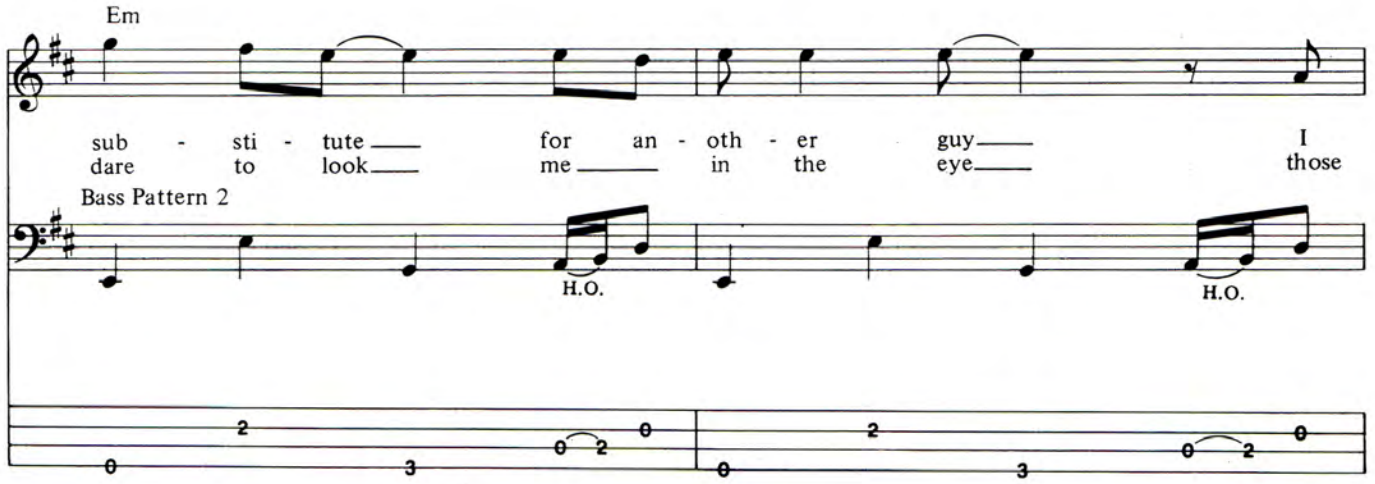
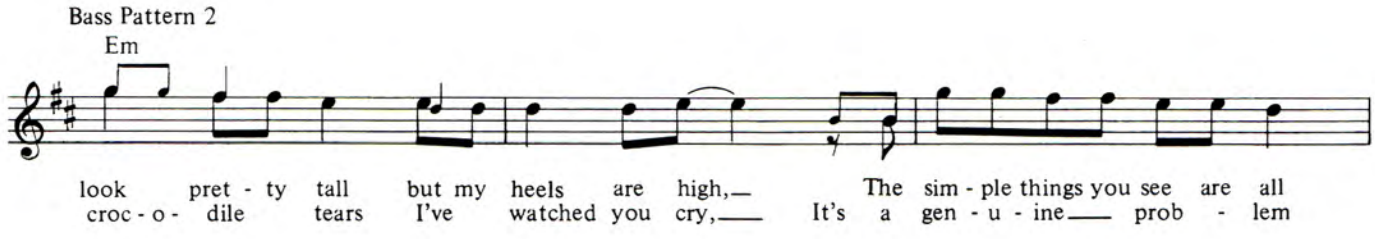
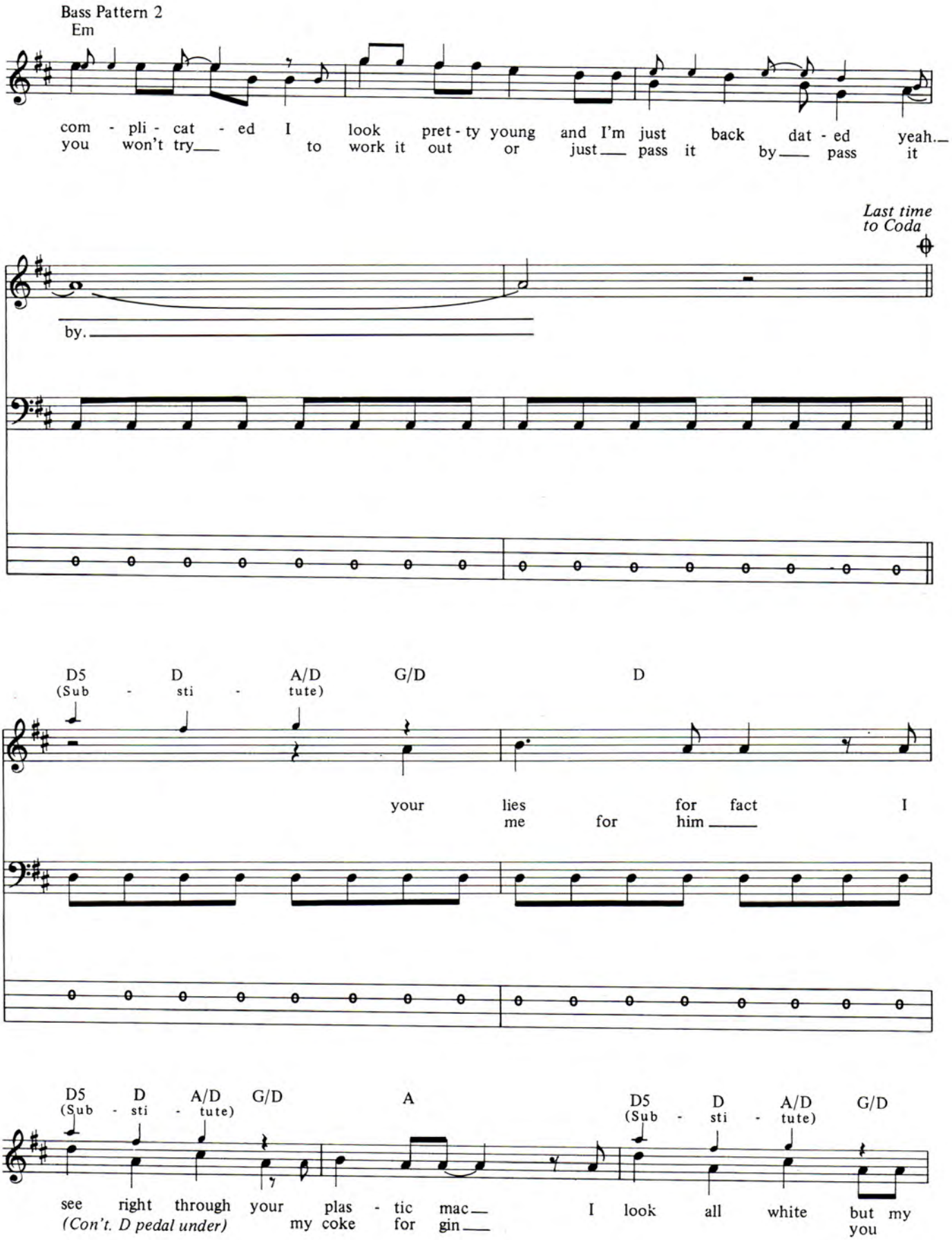
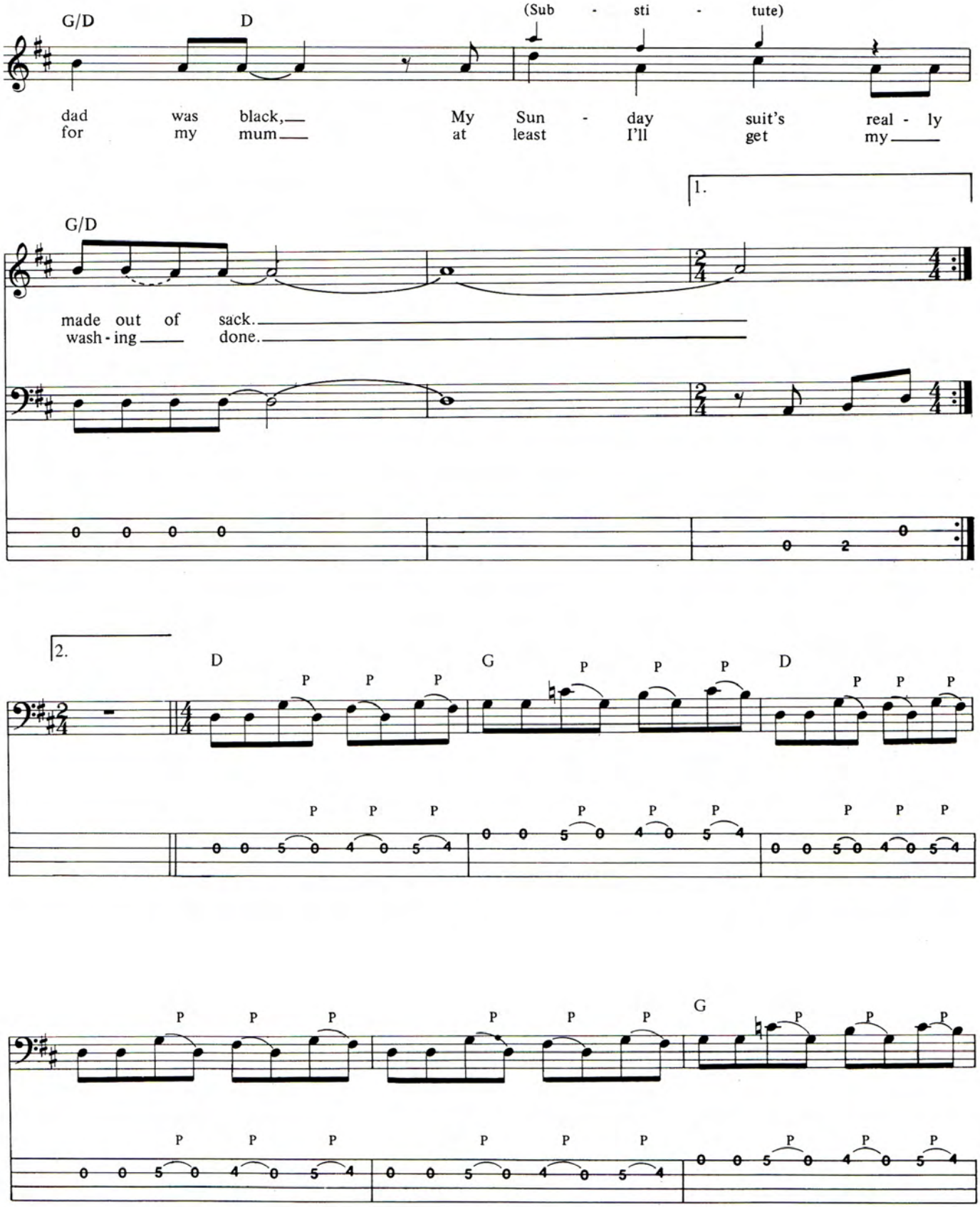

D
- er,
mouth,
The

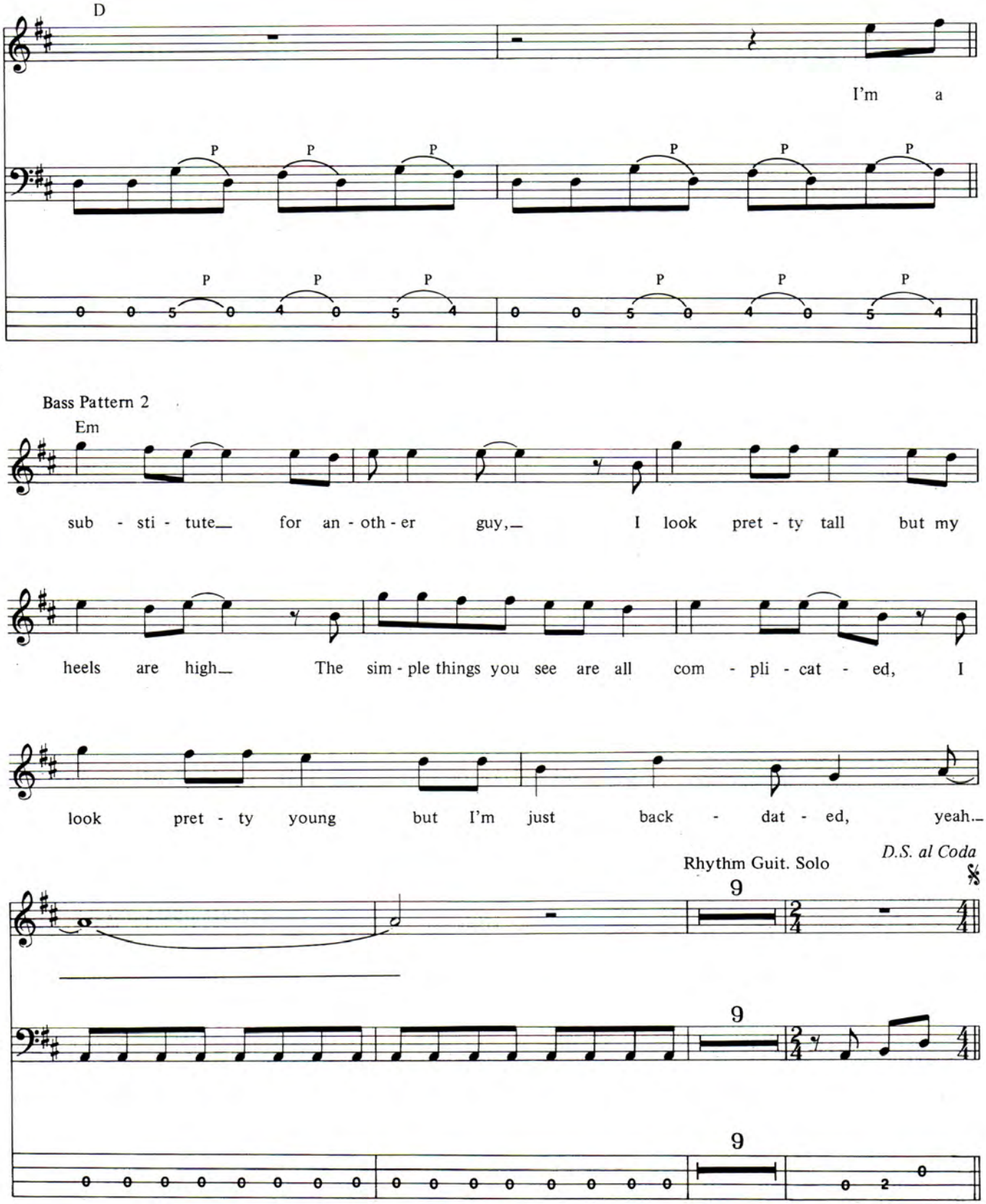

Bass Pattern 1 continues
D
G
D
You think my shoes are made of leath - er
north side of my town faced east and the east was fac - ing south,
But I will
And now you

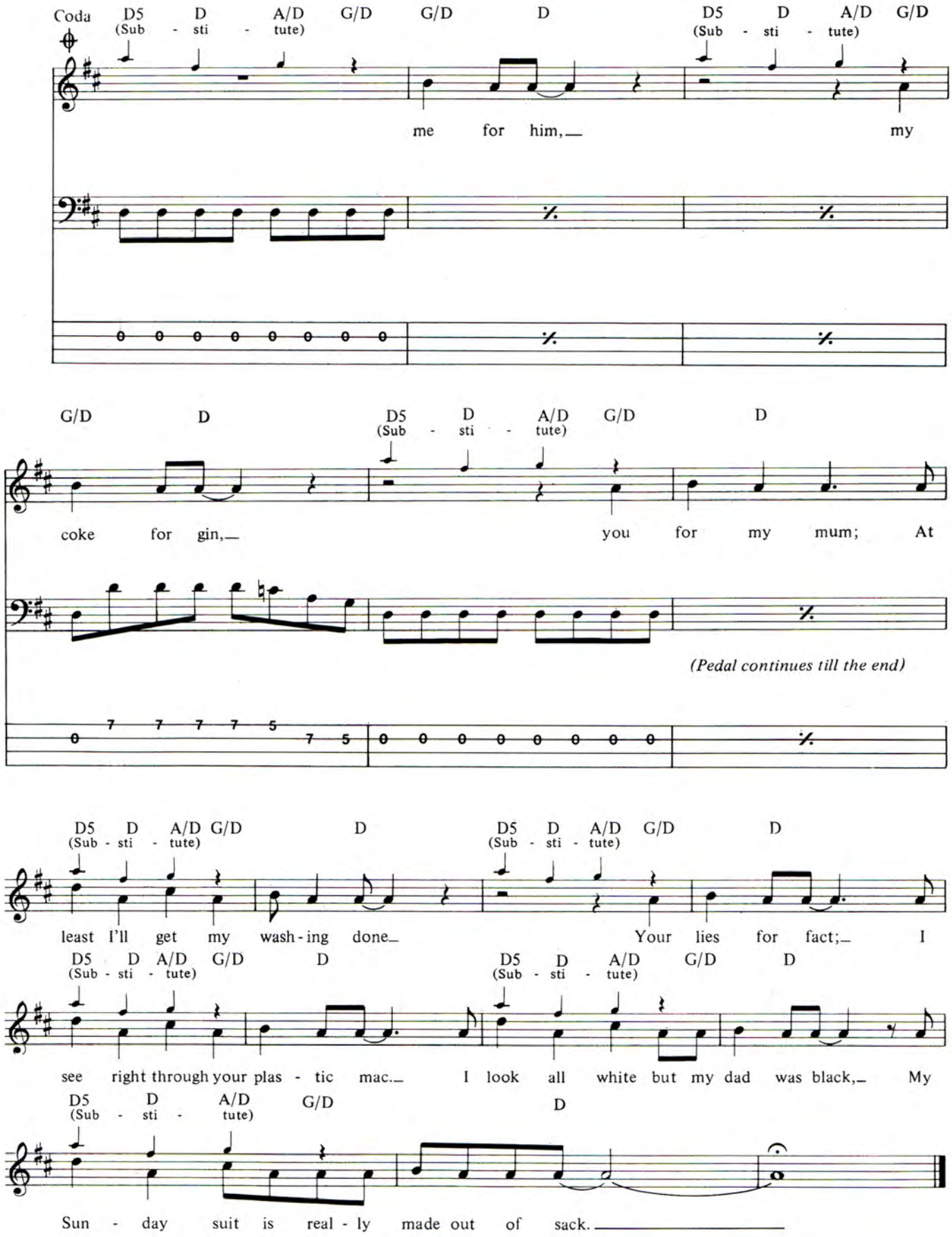

Em
sub - sti - tute for an - oth - er guy
dare to look me in the eye
I
those
Bass Pattern 2
H.O.
H.O.


Bass Pattern 2
Em
look pret - ty tall but my heels are high,
croc - o - dile tears I've watched you cry,
The sim - ple things you see are all
It's a gen - u - ine prob - lem


Bass Pattern 2
Em
com - pli - cat - ed I look pret - ty young and I'm just back dat - ed yeah.
you won't try to work it out or just pass it by pass it
Last time to Coda
by.
D5 D A/D G/D D
(Sub - sti - tute)
your lies for fact I
me for him
D5 D A/D G/D A D5 D A/D G/D
(Sub - sti - tute) (Sub - sti - tute)
see right through your plas - tic mac I look all white but my
(Con't. D pedal under) my coke for gin you


G/D
D
(Sub - sti - tute)
dad was black, My Sun - day suit's real - ly
for my mum at least I'll get my
1.
G/D
made out of sack.
wash - ing done.
2.
D
G
D
G


D
I'm a
Bass Pattern 2
Em
sub - sti - tute for an - oth - er guy, I look pret - ty tall but my
heels are high The sim - ple things you see are all com - pli - cat - ed, I
look pret - ty young but I'm just back - dat - ed, yeah.
D.S. al Coda
Rhythm Guit. Solo
9


Coda
D5 D A/D G/D G/D D D5 D A/D G/D
(Sub - sti - tute) (Sub - sti - tute)
me for him, my
G/D D D5 D A/D G/D D
(Sub - sti - tute)
coke for gin, you for my mum; At
(Pedal continues till the end)
D5 D A/D G/D D D5 D A/D G/D D
(Sub - sti - tute) (Sub - sti - tute)
least I'll get my wash - ing done Your lies for fact; I
D5 D A/D G/D D D5 D A/D G/D D
(Sub - sti - tute) (Sub - sti - tute)
see right through your plas - tic mac. I look all white but my dad was black, My
D5 D A/D G/D D
(Sub - sti - tute)
Sun - day suit is real - ly made out of sack.

Cum On Feel The Noize

The importance of a good left hand position, thumb down and wrist out in front of the fingerboard, cannot be overstated. But there are exceptions to the rule, especially in rock 'n' roll.

In the fourth measure of the solo there is a perfect example of this. Notice the full step bend on the "G" note (second string, eighth fret). This must happen quickly. In order for it to work, it would be best if you brought your thumb all the way up and around the top of the neck. In the same motion, your wrist should be pulled back, and up, so the palm of your hand, right near the index finger, is against the bottom of the neck. Now while all this is going on, your second finger, which is going to play the bend, should turn so the fingernail faces the bridge of the guitar. Use the corner of your fingertip, closest to your pinky finger, to push the string upward for the bend.

When repeatedly sliding up to the same note as in the fifth and seventh measures of the solo, be sure to move your entire hand and wrist. Don't just slide the finger up that's playing the note, but make the movement from your wrist. Let your thumb as well as the rest of your hand make the movement.

—RAY DONATO

Hotel California

Keep in mind the importance of a smooth technique in order to be effective with your playing.

In guitar pattern-I, the seventh measure, 3rd beat, you must play a "B" note (1st string, seventh fret) going to an "F" note (second string, seventh fret). You are playing off an "E" major chord on the 4th fret (E-4fr.) and should not leave the chord position. Bar the 1st and 2nd strings at the seventh fret with your fourth finger, and you'll be in position to play both notes without creating a break in the sound.

In the tenth measure of the same pattern, you will also bar the first and second strings with your fourth finger. But here the bar has to be placed down as you hammer the "A" note. Just hammer the note as you normally would, but instead of using your fingertip, use the flat part of your finger and come down on both strings.

If you check out the seventh and eighth measures of the chorus, you will see five two note chords. The first three have the same bottom note, and the last two have the same bottom note. But there's a stepwise climb with the top note of each chord, and obviously there is a melody line created here that must be brought out.

To do this, downstrum each chord, playing right through both strings, and let the pick rest on the first string that is not to be played. Allow the greater strength of the strum to fall on the higher string, and therefore emphasize the top note.

The solo in this song is straight forward. The main thing about it is that it is extremely melodic. Play through it slowly and listen to each phrase. When you have it at performance level, play it as if you were singing it.

—RAY DONATO

Substitute

One of the Who's early hits, *Substitute* gives you a good look at Pete Townsend's trademark lead/rhythm guitar sound. As you can see in the first few bars, the chords and bass notes alternate. The chords are hit on the accents while the bass notes fill in the remaining spaces. At the chorus you'll see that eighth notes are played throughout. This technique keeps the rhythm going while the chords accent the vocal.

—BRAD STRICKLAND

Shakin'

Jimmy Lyon, guitarist with Eddie Money, goes full out on this one. The licks shouldn't be any problem, but there are a few things to look out for. Joeysguitartabs.

1) Just before the solo begins there is a pick slide. The way to do this is to take the pick and place it on the fingerboard, pressing down on the strings (or string) and slide it down the neck towards the nut.

2) Artificial Harmonics (A.H.)

This sound is obtained by hitting the string simultaneously with the pick and the fleshy part of your thumb. It may take a while to get this going with consistency, so take your time and keep practicing.

—BRAD STRICKLAND

Prelude to Little Guitars

This is a tricky piece with lots of position skips and some chord voicings that might sound and feel new. The diamond shape note signifies harmonics. Check out Rick Derringer's Guitar Secrets in this issue of **GUITAR** to get a good look at how harmonics are made.

Tremolo Picking (𝅘𝅥𝅯). What this means is to finger the note and pick in an up and down motion (⊓⋁) rapidly. In this case use a steady 16th note pattern. Listen to the record and you'll hear it!

Little Guitars

1 Guitar Pattern #1 & #2 are played by picking with both the pick and the middle finger (which picks the higher notes at the same time).

2 Slide Guitar Suggestion: If you are new to this, be sure to do three things while playing: wear the slide on your 3rd or (most common)little finger; when fretting notes be sure to stay right up on the fret, as this will insure your being in tune; lay your remaining fingers behind the slide lightly on the strings to dampen them, so the strings behind the slide won't ring (try *not* doing this and you will see what I mean).

—BRAD STRICKLAND

PERFORMANCE NOTES

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CALLING ALL GUITARISTS

Could you give me some advice on how to be fast without being sloppy? A lot of guitarists I've heard are fast, sure, but they are not clear about it. Listen to Ian Chrichton of Saga. He's fast and you can hear every note.

Charlie Pavosh

ANYONE WISHING TO ADDRESS THIS OR ANY OTHER SUBJECT RAISED ON THE CALL BOARD SHOULD SEND THEIR REPLY TO CALL BOARD c/o GUITAR, P.O. Box 1490, PORT CHESTER, NEW YORK 10573.

MISSING GUITARIST

I was wondering if you could find out what happened to my favorite guitarist, Punky Meadows of Angel. Did he retire totally or is he doing session work? He was too good a talent to just disappear.

Bubby Notte
Middlesex, NJ

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ON CALL

I am a twenty-year-old guitarist searching for disciplined, intelligent musicians, particularly vocals, bass, drums and keyboards, with whom to form an exploratory blues/rock group similar in style to Led Zeppelin and Deep Purple. I am a proficient songwriter with lyric writing ability, dynamic stage presence, plenty of equipment and a mighty will to succeed. If this is the kind of guitar player you are looking for, or if you are unhappy with your present guitarist, I'm sure I can more than exceed your expectations. Please call or write.

Ross Shepard
1512 S.E. Oakland
Richland, WA 99352

Wanted: Bassist for rock. $ guaranteed for scheduled gigs. Morris area, New Jersey.

Joe McCaig
10 King Hill Court
Denville, NJ 07834
201-366-9491

On Another Note

Publishing Part I

By Alan H. Siegel

Alan H. Siegel is author of ***BREAKIN' IN TO THE MUSIC BUSINESS.***

The question most often asked of me by aspiring young songwriter/performers involves PUBLISHING. Unfortunately, it is usually asked after the horse has left the barn, or more accurately, after PUBLISHING has been given away. . . . sometimes unnecessarily. This happens because too often the younger performer/songwriter has no knowledge or appreciation of what PUBLISHING is.

If you are a performer/songwriter, PUBLISHING means not breaking into a cold sweat when your mirror and waistline tell you that rock'n roll isn't in your future too much longer. PUBLISHING is your kid's college education, your country club dues, and your ultimate independence. PUBLISHING, for us, is the ownership of copyrights in musical compositions and the economic benefits that flow from that ownership. It is worth struggling to keep.

There was a time when the music business was a lot simpler. Songwriters wrote songs, music publishers published them, performers performed them and record companies recorded them. Now, songwriters perform, performers write, and a lot of music publishers only collect and distribute money.

There was a rough equity to the music publishing business then. The songwriter generally assigned all of his rights in the song, including the copyright, to the music publisher. The music publisher paid the songwriter royalties which were supposed to (but never quite did) approximate 50% of the income derived from the song. Thus arose the concept of the "writer's share" and the "publisher's share." The roughly equal sharing of the income from the song was justified by a roughly equal contribution to its success.

It was the publisher's function to get the song heard and played, and into the hands of artists who would sing it over the radio, and thereby generate sales of sheet music. Occasionally, a record would even be made, although that, at the time, was not too important. The

Continued on page 94

THE VINYL SCORE

BUZZ MORISON

REBEL YELL—
Billy Idol
Chrysalis FV 41450

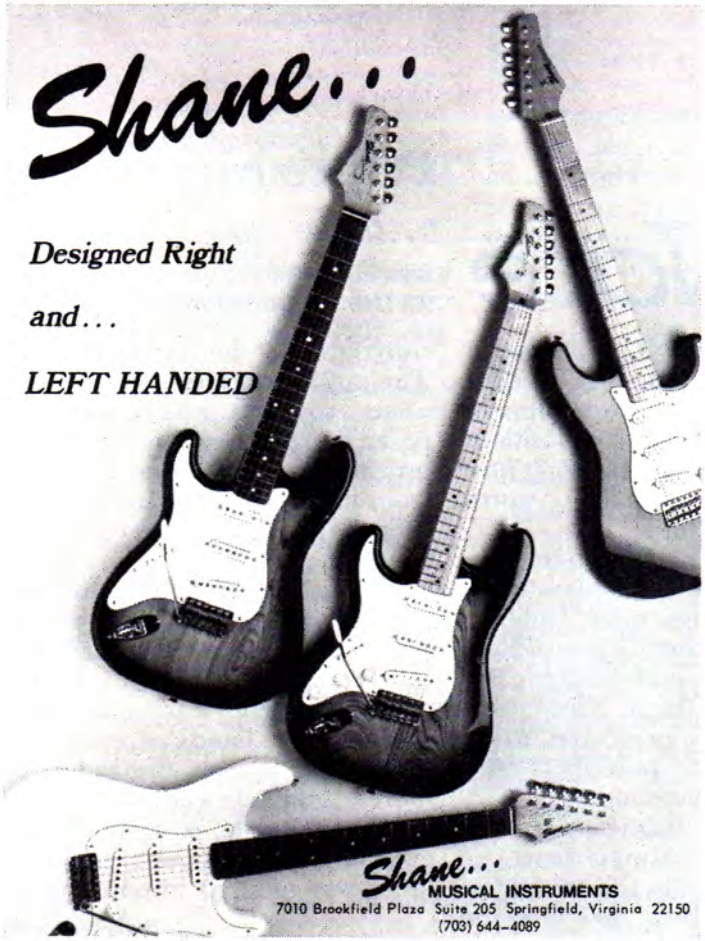
Performance: Raucous yet controlled
Hot Spots: *Daytime Drama, Rebel Yell* and *(Do Not) Stand in the Shadows*
Bottom Line: Goes well beyond his image

For all of Billy Idol's posturing, bleached hair and video extravagances, he's really come a long way since his emergence as a "punkster" in Generation X. Following a string of hits from his first solo Lp, **Rebel Yell** offers a more controlled and unified musical picture of Idol, the punk who has become a consummate club rocker. The nine Idol originals are driven by the meaty drumming of Tommy Price and the articulate and many-colored guitar stylings of Steve Stevens, a guitarist who, it seems, could find peace in funk, rockabilly or metal bands. It's his echoing chords and screaming lead that set the tone for Idol's unsettling *Daytime Drama.* It's his funking metal riff in the middle of the gliding *Eyes Without a Face* that makes that foggy ride take off. And it's his crazed twanging solo on *Shadows* that should get anyone up to dance. His guitar is the aggressive underpinning that lends Idol the right amount of sinister curl. It also keeps Billy's visions of white weddings and degenerate excess under control. Metal meets nouveau on the dance floor on **Rebel Yell,** and with the strutting Idol in control, it works.

HEADING FOR A STORM—
Vandenberg
Atco 90121-1

Performance: Precise and polished
Hot Spots: Adrian Vandenberg's solos
Bottom Line: A flawless recipe for hard rock success

This rockin' quartet of blonde Dutchmen struck gold with their first U.S. Lp, and **Heading for a Storm** should earn them comparable success. Headed by nimble guitarist Adrian Vandenberg, the band has perfected a recipe that shows they've learned the key ingredients to an American rocker's stomach—good electric songs lit up with bolts of flashing guitar. Adrian Vandenberg's guitar hurtles through the album at breakneck speeds, demonstrating a startling degree of ability, if a scarcity of originality. On *Welcome to the Club* his string teasings dart around the chords like a musical billiard ball, while on *I'm on Fire* his playing shifts from fireball to gentle flame. On the weepy drama of *Different Worlds* his crashing solo dries an otherwise soggy song. The



MIDLINE

WHO'S NEXT?—
The Who
MCA–37217

The unceasing popularity of the Who is evidenced by the band's being voted the group the readers of this magazine would most like to see get back together again. For any rocker, this band will never die, and that is continually shown by current sales of Who albums, old or recent. The band survived for so many years with such a unified personality, developed by four distinct individuals, because they were able to make music that is just as exciting and inspiring today as when it was recorded. Luckily, many of the Who's best albums can now be found for cut-rate prices.

Nowhere is the Who's continued popularity more apparent than at the top of the Midline record chart, where 1971's **Who's Next?** has been riding for some time. One spin of **Who's Next?** reminds one of the band's greatness, containing as it does four or five of their best

band is driven by the snapping drum work of Jos Zoomer, whose tumbling toms boost most of the hard-working tunes. In fact, the band is notably fine-tuned and precise, which may be Vandenberg's most glaring weakness. While there's no faulting superior musicianship, the rough edge and spontaneity inherent in good rock is missing on **Heading for a Storm.** These smooth chinned, goldilocked Europeans are a little too perfect for my taste.

ROUGH MIX—
Pete Townsend/Ronnie Lane
Atco 90097-1-Y
Performance: Animated
Hot Spots: *Rough Mix, My Baby Gives It Away, Catmelody* and *Heart to Hang Onto*
Bottom Line: Still a lot of fun

This bouyant 1977 album of pub rocking jams led by Faces guitarist Ronnie Lane and the Who's Pete Townsend is more than just a welcome reissue of a riotous studio session. It is also an appeal for help, as Ronnie Lane is suffering severely in a fight against multiple sclerosis. The real reason to have this album, though, is it's carefree rock and persistent optimism. Aided by Eric Clapton, Charlie Watts, Boz Burrell and a bunch of others, **Rough Mix** bounces along reviving spirits with a resilience that should make it worthy even twenty years on. The tunes are as varied as the instrumental combinations, which include accordian, violins (gulp) and Clapton's guitar. The pair skip from goodtime pop on Townsend's *My Baby Gives It Away* to hard-edged folk on Lane's *Nowhere to Run* to country group vocals, blues driven instrumentals and full-blown orchestrations. Throughout, Townsend is as playful as he's ever been on record and the puckish Lane charms with his straining vocals and Rod Stewart influences. The recording is of more innocent times, and the music will live on to reflect them.

DUKE ROBILLARD AND THE PLEASURE KINGS—
Rounder 3079
Performance: Friendly
Hot Spots: *Let Me Love You* and *Tore Up*
Bottom Line: A rockin' lesson in guitar basics

Here's a band that could please drinkers and dancers in smoky bars from coast to coast with its soulful rock and happy-go-lucky music. Robillard is the former lead guitarist of Roomful of Blues, a jump and blues band that used to blow roofs off gin joints regularly. Striking out on his own, Robillard has gathered bass and drums playing Pleasure Kings, written a mixed bag of bop rock and soul tunes, and unleashed his sky blue Stratocaster. The resultant Lp is a lesson in rock and blues guitar basics, demonstrating that cleverness and subtlety are just as meaningful as volume and speed. The album's opener, *Let Me Love You,* is a cool, chugging blues filled with tremoloed chords over which Robillard's husky tenor wanders with just a touch of a sly growl. And his rubbery guitar monologue midtune is a prelude to the styles he slides around on the rest of the album. Robillard works his guitar, using a finger-picking method that produces magical juxtapositions of notes and little flourishes in a clean rounded tone. Throughout, he and his Pleasure Kings offer no bombast or bizarrities, just cool, smokin' groundwork in rock and soul.

THE CROSSING—
Big Country
Mercury 812 870–1 M–1
Performance: Ringing
Hot Spots: *In a Big Country* (of course), *Lost Patrol, Close Action*
Bottom Line: Deserving of much of the hype

It took me awhile to climb on Big Country's bandwagon, but enough rides in my car with *In a Big Country* cranked up convinced me. A friend bought the album and was disappointed because it was so "heavy," but while **The Crossing** may be heavier than the majority of albums at the new end of the rock balance, it is by no means caustic in its heaviness. The twin chiming guitars of Scotsmen Bruce Watson and Stuart Adamson are close to charming as they build dense, almost disintegrating walls of reverberation, tickling our deja vu cells with their Scottish folk melody influences. It's heavy guitar but it washes over with such innocence and spirit you can't help but rock with it. The youth in this band is exhibited in their innocent approach to the music of their homeland and that innocence is Big Country's biggest plus. Big Country's an exciting band with an exuberant vision. They offer chords of optimism for rock guitar and tell us HEAVY FOLK lives.

songs of the 70s. Many think of **Next** as a pinnacle the band was never able to reach again, and the exuberance of the Keith Moon propelled Townsend songs like *Getting in Tune, Going Mobile* and *Won't Get Fooled Again* makes that opinion hard to dispute. And the opening loop on *Baba O'Riley* will provide any radio listener with a rush of instant gratification preceeding Roger Daltry's realization that, in the teenage wasteland, "they're all wasted".

While Pete Townsend's guitar is prevalent and busy throughout **Who's Next?,** the album is more a showcase for his songwriting brilliance. If you're looking for brash, careening guitar thrills from Townsend, a favorite midline disc is **Live at Leeds** (MCA–37000). But for a glimpse of a supergroup truly at its peak, **Who's Next?** and its string of favorites can't be beat.

ON VIDEO

by Bruce Pollock

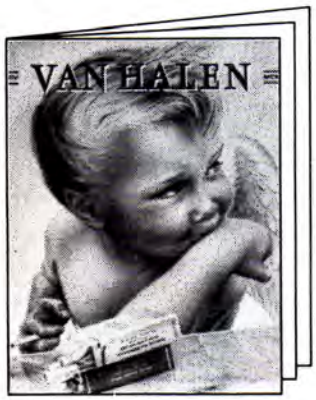
REVOLUTION OR DE-EVOLUTION?

As an album, Michael Jackson's **Thriller** has been something of an American record-smasher, recently topping the 12-million mark. But if it had been a TV Movie-of-the-Week, those numbers would have made it a scarcely-mentioned bomb. I mean, nobody would have picked it up to run opposite ***Dallas*** next season. When you talk about TV numbers you're talking *mass* audience. I mean, ***Three's Company*** has way more fans than Eddie Van Halen. More teenage fans, too, I bet. Which is something the folks at MTV have known for a long time. I can imagine them in mahogany board rooms, longhairs in suits and ties and sneakers, plotting: If we could get Eddie Van Halen on the tube as often as ***I Love Lucy,*** man, we'd have it made in the shade!

I mean, anything seen on TV has an immediate impact, and anything heard on TV is number one in a week. Take *Welcome Back,* John Sebastian's theme to ***Welcome Back, Kotter.*** Need I say more? (Take John Travolta . . . please.) So the fact that rock songs are now seen up to three, four, five times a day—bad and nationwide—over MTV, and on its various competitors, clones and counter-clones is a major revolution. In one three-minute sitting the audience for rock expands ten to thirty times!

Here's where it begins to get strange, however. Here's where 1984 comes into the picture. With all that power invested in MTV, the power to make an act literally overnight, what is going to happen to the music? I mean we're in danger in the video age of all becoming Big Brother, inventing a generation of made-for-TV-bands, making made-for-TV-music. Remember when selling out used to be defined as trying to 'go commercial' by writing for Top 40? What's going to happen now when bands have to 'go MTV' by trying to write what they know will be accepted on the tube (like ***Three's Company, Me & the Chimp***)? Whoosh, the common denominator just dropped another eleven levels, down to the rock sub-basement. With television in control, imagine how bland and unthreatening rock & roll will become by the end of 1984. Forget Top 40 blandness; that's too slow in the modern age. TV blandness is the way to go! And if we wind up with formulaic lovesongs one after another, who's to blame? And if there's only so many ways to visualize the same song done by the same band, one after another, who's going to have a right to complain? And if video goes the way of disco, punk, new wave, burned by the media eye, who's going to cry for all the missed opportunities?

Heavenly metal VAN HALEN · 1984



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Send your Guitar Questions To

GUITAR QUESTIONS

BY BARRY LIPMAN

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: Is ebony really the best wood for fingerboards?

Answer: While I personally lean toward ebony, many other woods can be used successfully. The main argument for ebony is its extreme hardness. It tends to stiffen and strengthen a neck more than other woods, and in addition, it holds the frets in more securely. The argument can be made even more strongly in favor of the different synthetic fingerboard materials being used these days, but I don't think the matter is quite that simple. Rosewood, maple and padouk are all considerably softer and less dense than ebony, but they have all held frets in place for decades, without any particular problems with stability or strength.

Many players prefer the softer woods. They feel that the softer woods produce a fatter and richer tone, while ebony contributes to a brighter sound with more natural sustain, but less tone color.

In my experience, all the commonly used fretboard woods work well. They can all be refretted easily, and they can all withstand years of constant string tension, even the synthetics. While ebony remains the most expensive choice of woods for fretboards, the best is up to your own taste and preference.

Question: How low is "low" in guitar actions?

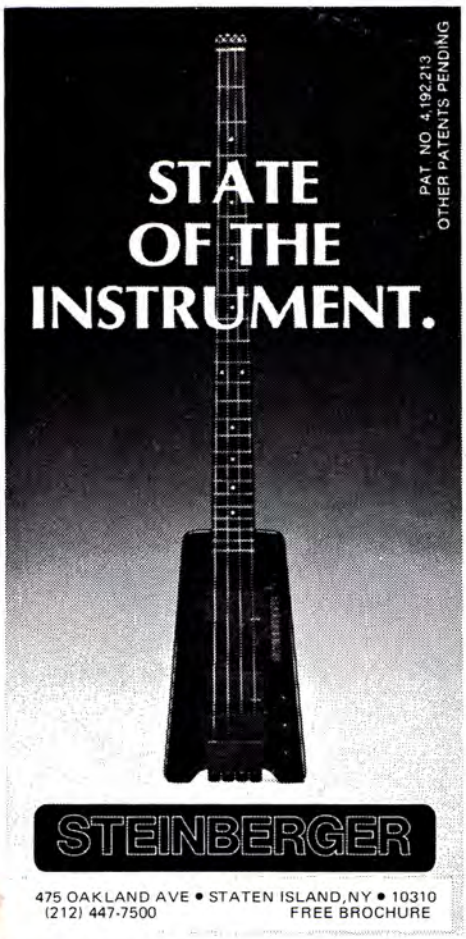
Answer: Action is relative; what is high action for one player may be considered low by another, and vice-versa. Before you can decide whether an action is high or low, you need some standard method for measuring it. The most common way to measure the action is by measuring the space between the top of the twelfth fret and the bottom of the string. This measures the actual distance a string must travel to be fretted at the twelfth fret.

For electric guitars, an action of 3/32" by 2/32", for the bass and treble strings respectively, would be about average. Average acoustic guitar action runs around 4/32" by 3/32", and basses average around 5/32" by 4/32". Classical guitars average the same as basses, and for all guitars the figures can vary by 1 to 3/32" in either direction and still be within normal limits.

Electric guitars can be set up with actions under 1/32" by 2/32", but most players would make the strings buzz too much at this height, no matter how straight the neck. At the other end of the scale, some players prefer actions around 4/32" by 4/32", while most players would not be able to slur or trill at this height. Very slight changes can make a noticeable difference in how a guitar feels. You can probably feel a change of less than 1/64 of an inch, and the only way to tell what is best for you is to try out your guitar as it is adjusted.

As an additional note, the action is adjusted from the bridge or from the bridge saddles, but not from the nut. The nut should be set as low as possible, otherwise your action will be unnecessarily high. To see if your nut is too high, fret each string at the third fret while checking the space between the string and the first fret. The space under the treble strings can be so small as to be almost invisible, but there must be a space there. In general, the space should not exceed one-half the diameter of the string. The only exception is for bottle-neck players; they require a high nut to keep the bottle off the frets.

There are many trade-offs involved in deciding on an action. Lower actions are easier for some styles, but they limit dynamic range. Higher actions have greater dynamic range, but they are harder to play and are more subject to pitch problems from the strings stretching when fretted. Ultimately, you must decide what is best for your own style of playing.



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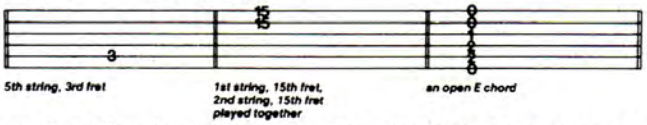
TABLATURE EXPLANATION

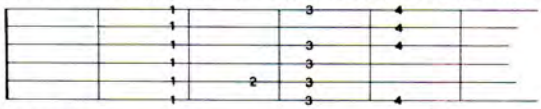
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

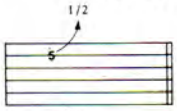


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

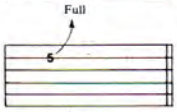
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



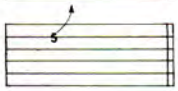
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



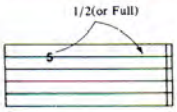
BEND: Strike the note and bend up ½ step (1 fret).



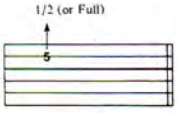
BEND: Strike the note and bend up a full step (2 frets).



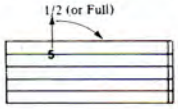
BEND: Strike the note and bend up an indefinite amount.



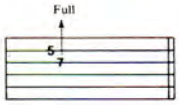
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



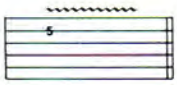
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.

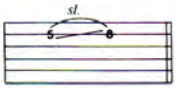


UNISON BEND: The lower note is struck slightly before the higher. It is then bent up to the pitch of the 2nd note. They are on adjacent strings.

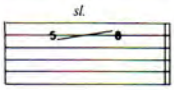


SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.

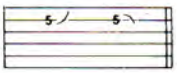
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



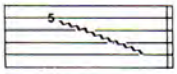
SLIDE: The 1st note is struck. The fret hand slides up or down the string to the location of the 2nd note. The 2nd note is not struck.



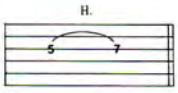
SLIDE: Same as above slide, but the 2nd note is struck.



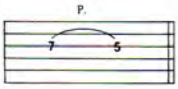
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



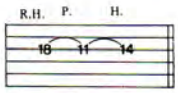
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



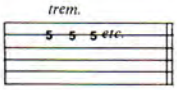
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.

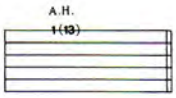


ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.

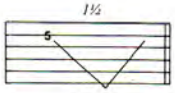


TREMOLO PICKING: The note is struck as rapidly and continuously as possible.

NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using the edge of the pick to stop the string at the fret indicated in parentheses and plucking with the ring finger.



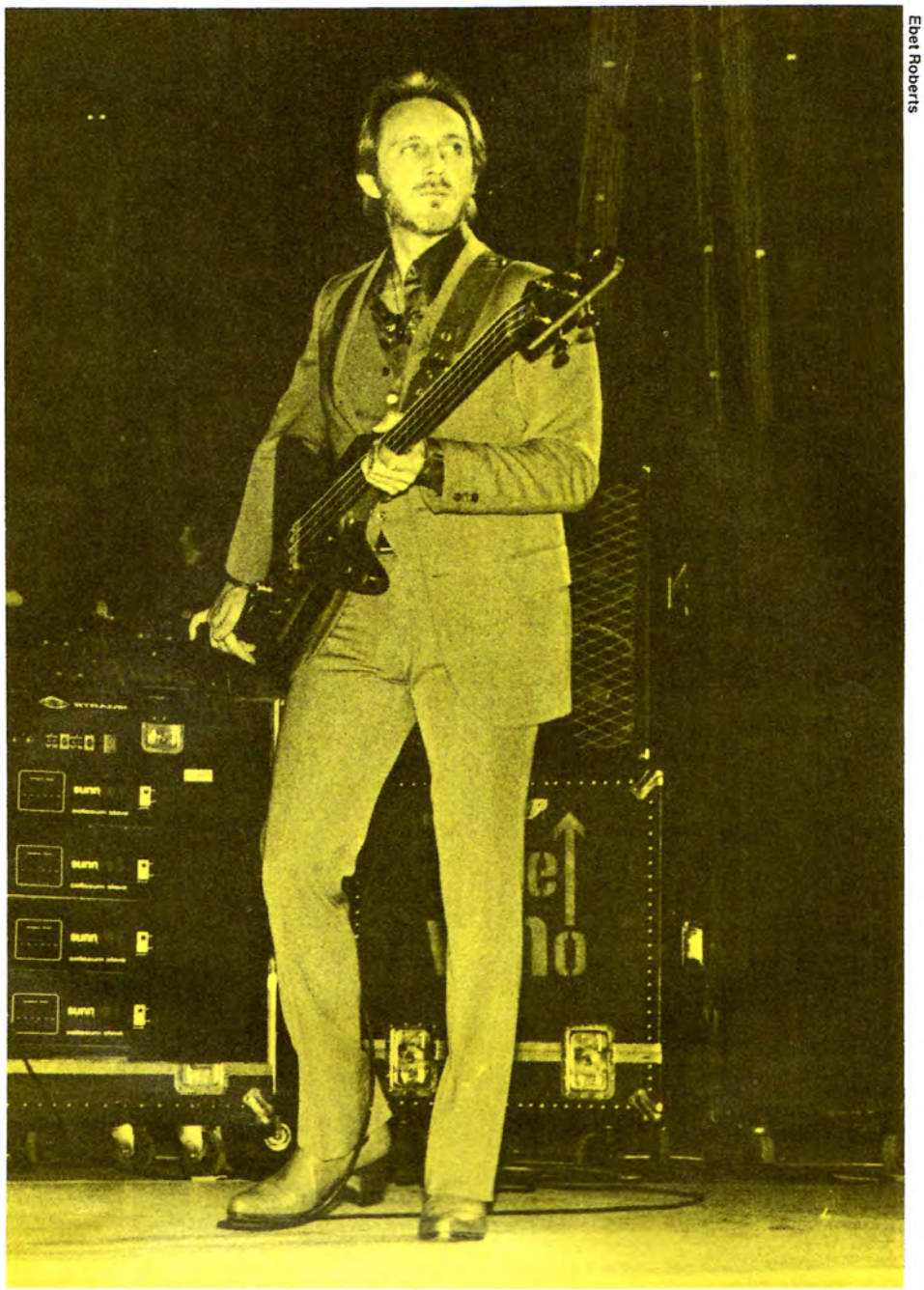
Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.

MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.

MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

ENTWISTLE

Continued from page 75



Ebet Roberts

ket we'll give you free strings forever. I said, sure."

Not that the man is all unadulterated bile. He does have the occasional warm spot in his heart, for the things that truly matter. "I still remember my first bass with affection," he says with a smile, "but it was actually atrocious. I found this friendly wood shop and I was talking about making my own guitar to them and they said, 'We'll supply the wood. We've got mahogany that's pretty thick; you take it home, design it, we'll cut it out.' All I did was to shave the edges off and stick it together. Unfortunately, when I designed it, all I had was photographs of Fenders, which had really long necks. The people who fretted it took the fret measurements off a Hofner violin bass, short scale, so I ended up with nine inches of fingerboard and no frets; it suddenly turned into a fretless at the end." Entwistle resumes his dour expression. "It only lasted three months." ■

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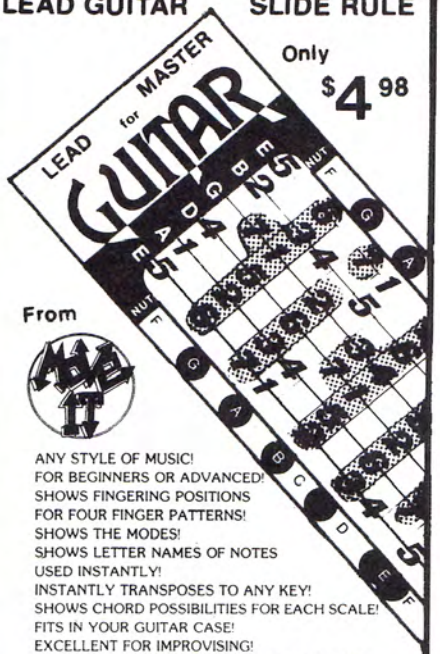

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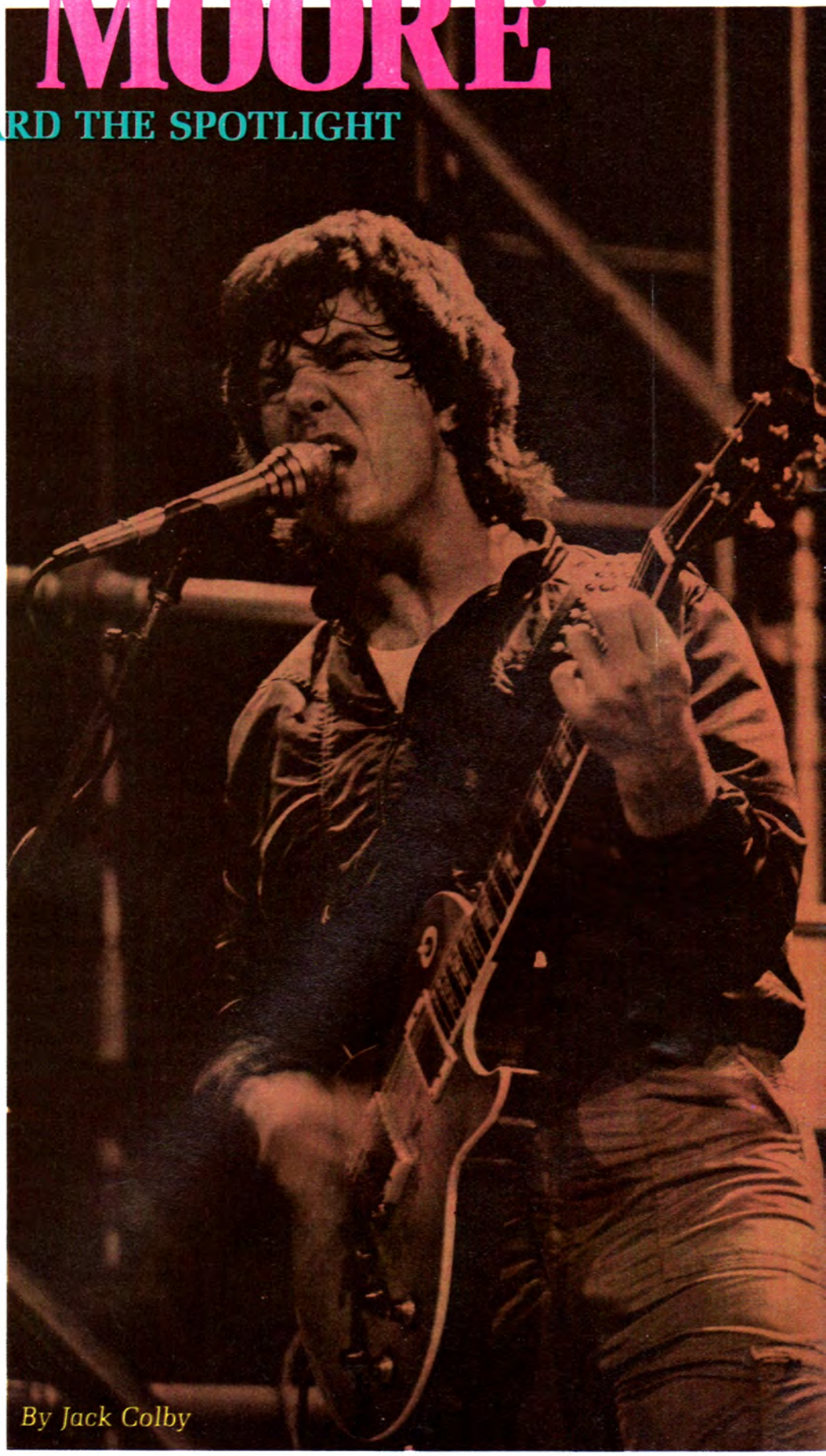
GARY MOORE

TIP-TOEING TOWARD THE SPOTLIGHT



By Jack Colby

Edging into his 30s, Gary Moore has spent years bouncing around the back waters of rock. Three different times he was a member of Thin Lizzy. With Jon Hiseman's Colosseum II he played out his fusion fantasies, while his Beck influence came out strongly on albums with drummer Cozy Powell. For a while he backed up Greg Lake in his post ELP, pre-Asia days.

It's not as if he's never recorded a solo album, but somehow **G Force** and **Back on the Streets** didn't have the same urgency for him as his third effort, **Corridors of Power.** Now, with **Victim of the Future,** Gary finally has a friendly climate on radio and MTV and enough band material to pick out a strong live show. And in a time when Stevie Ray Vaughan's pure blues turns heads among metal maniacs, Gary's passionate approach to rock may just remind us that his style of playing didn't die after the **Bluesbreakers** album. Gary Moore could be the 80's version of the 60's Clapton.

Like "Slowhand" and Peter Green, Gary's longtime idol, Moore has a ferocious yet deliberate attack that can take your breath away. He will then turn around and caress a note until it's weepy. Kudos to Gary's energy and invention have come in from Def Lep's Steve Clark and Phil Collen, as well as fellow string benders like Brad Gillis and Pat Thrall. The most important acknowledgement still comes from rock fans, and so it is with a great deal of pride that we present this interview with Gary Moore, the guitarist you selected as most deserving of wider recognition.

GUITAR: Can you pinpoint the different times in your career when your playing leaped onto new plateaus?

GARY: When I formed Colosseum II with Jon Hiseman, that band made a lot of demands on me to come up with the goods. I was 21 at

Greg Bowler

the time and all the rest of the band members were very competent players. They could all read music and get sessions any time they wanted. Technically they could play with anyone, which I couldn't. I thought, "I really am sort of limited." So I started to learn about chords and theory. Although I didn't learn to read properly, I did learn more about what I was doing and how chords were constructed. It proved to open doors in the direction that I could communicate faster with the people in the studio. It helped at the time, because I was communicating with those people on their level. It was like learning a new language. It didn't really effect my playing that much, except to give me more confidence to play with those players. The music we played was so demanding that on stage everyone had to go for it 100% every night. There was a lot of energy there.

Another big leap was when Thin Lizzy came to America for the first time. It felt so good to play to audiences which react to everything you do and get off on it. So I started to give a lot more of myself and be less embarrassed about what I was doing. I became more open as a player.

GUITAR: You were embarrassed?

GARY: You put yourself on the line when you stand in front of 10,000 people and play a sensitive piece. You're letting people inside of you. For a second, when you realize that, you may not want to do it. But when the audiences give so much back, you feel it's okay.

GUITAR: Do you still feel any fear before you go on stage?

GARY: I'm always frightened before I go on stage. When you go out there, you are a different person. Anything can happen and it won't phase you. It's hard to explain unless you've actually been up there in front of the audience and felt it yourself. It's a totally unreal world on stage. It's a dream-like situation. You're fulfilling all of your ambitions in 30 seconds and it feels great. If you were to think about it before you went on, you'd shoot yourself you'd be so scared. When you get up there it all comes together.

GUITAR: After all is said and done, you sound like a blues player to my ears.

GARY: Yeah, I played blues for a long time. It's kind of nice that you said that because a lot of people don't pick up on that side of my playing. They pick up too much on the speed and technique. But actually the first few years of my playing were devoted to the blues. It was more the British blues than the ethnic blues of America. I guess I was into the guitar aspect of the blues. I was heavily into early Clapton. I think the **Bluesbreakers** album turned a lot of guitar players around in England. That one album with Clapton probably revolutionized guitar playing around the world. I was 14 when that came out, but I'd been playing since I was 10 or 11. I'd already been through the Shadows thing. They were the big deal when I was a kid.

GUITAR: Then Clapton became your hero?

GARY: Actually it was Peter Green. I was more into the feeling and emotion of his playing. I found it very pure. I found it appealing that he wasn't a flash player, yet I found the emotional content of his playing to be very intense. I emulated him I suppose. He's still one of my main influences. In fact the Les Paul I play now is the one he used on the **Hard Road** album. He sold it to me several years ago. Peter had originally bought it in '67 and it's also the guitar he used on all the early Fleetwood Mac albums.

GUITAR: Why did he sell it to you?

GARY: He went through an emotionally difficult period after he left Fleetwood Mac, and wanted to get rid of all his possessions. It was due to him that I was in England in the first place. Skid Row, my first band, had opened for Fleetwood Mac in Ireland. Peter was my big hero and he liked my playing a lot. He suggested to his manager at the time, that he sign us up and bring us over to England. So Peter Green really gave me my first big break. To have my hero turn around and admire what I was doing and also help me, was the greatest compliment.

GUITAR: I'm not familiar with Skid Row. Could you fill me in?

GARY: I virtually came straight out of school and into that band. I was raised in Belfast, Ireland and moved to Dublin to join them. It was really just a coincidence. I'd been standing in for this other guy because their guitar player was in a crash. While working with this other band I just happened to meet up with the guys in Skid Row, which included Phil Lynott. At that time he was just their lead singer. He didn't play bass in those days. We made two records for CBS, **The Skid** and **34 Hours.** They're both obscure and not worth looking into. It was very fast stuff, kind of like a three piece King Crimson, if you can imagine that. We had all the breaks and the odd time signature stuff. It eventually evolved into Thin Lizzy, which I was in and out of several times.

GUITAR: That was a stormy relationship.

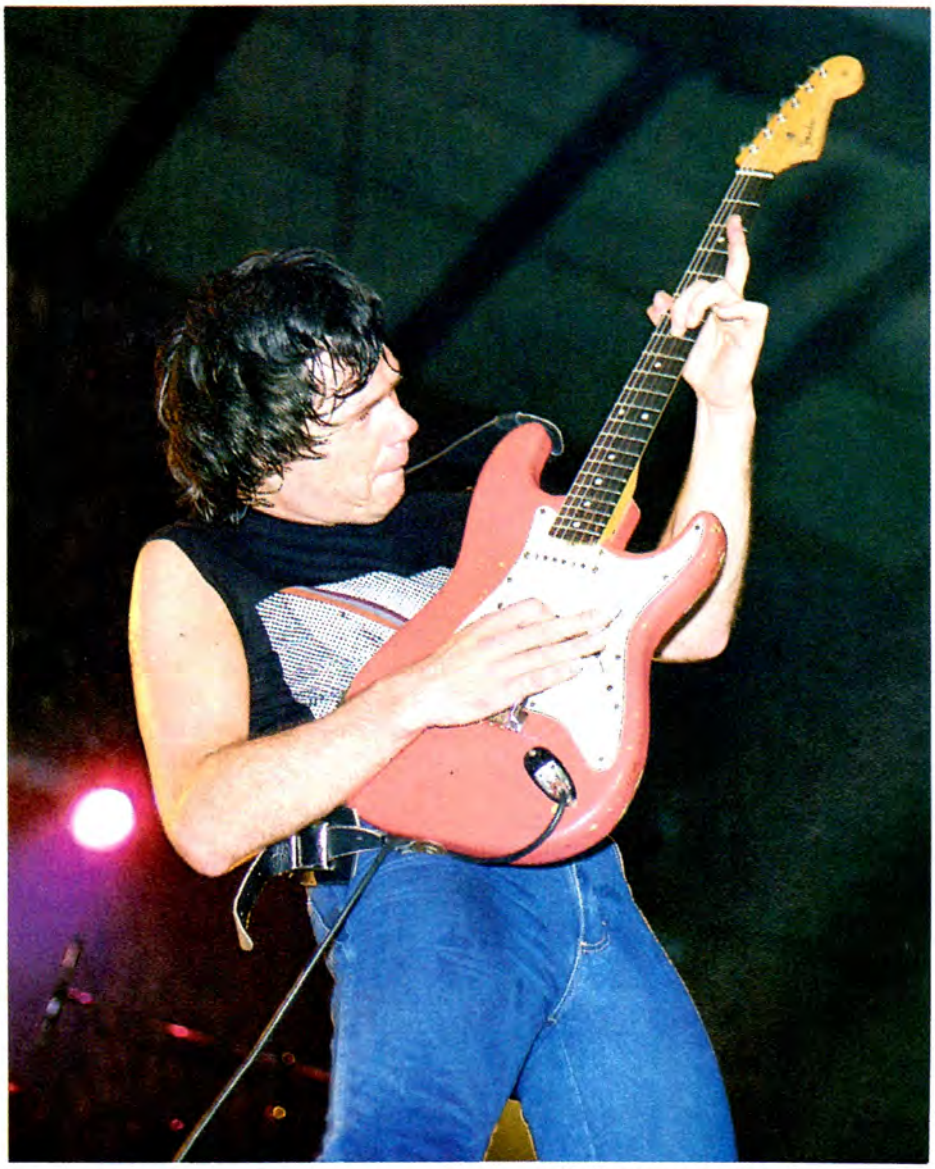
GARY: We've always had a hot and cold relationship. What can I tell you? Our last split was not the most friendly in the world, but Phil and I still keep asking about each other and sending regards. You see we both know what we want, but we don't always want the same thing at the same time. It wouldn't surprise me if we work together in the future. It would surprise a lot of other people a lot more than it would Phil or myself. Joeysguitartabs.

GUITAR: What were your highlights with Lizzy?

GARY: I was very pleased with the **Black Rose** album. The '77 tour with Queen was a real highlight. For a particular song, I couldn't tell you. I don't have any favorite songs from my whole career. I don't even keep my own records. I don't listen to them afterwards because I think I could have done better. The further I go along, the more critical I am about my playing. There is one song, *Don't Believe a Word* where I kind of like the solo because it's reminiscent of Peter Green. It was a Thin Lizzy song we did like an old Fleetwood Mac shuffle. Peter heard it and really enjoyed it. There's not a lot I see wrong with that solo.

GUITAR: Do you recall when you stopped emulating Peter Green and Eric Clapton and started to develop Gary Moore?

GARY: It hasn't happened yet. I've always admired people, but I never consciously thought, now it's time to develop my own style. It's something I've tried to do as I went along. It's a gradual thing. I've never thought that I wasn't going to play like anybody I admired, because there are still obvious influences in my playing that I'm sure you can hear. A lot of people tell me I have my own style. It's when other guitar players begin to imitate you that you think maybe I do have a style. Up until that point I feel I'm still an imitator. Now I think—I have probably gone beyond that point.



Matt Lis/Pix Int'l

GUITAR: Do you have to try and avoid cliches?

GARY: No, I don't think you can be that objective about it when you're playing. I improvise a lot. If I feel like throwing in somebody's licks, I'll do it just for the hell of it. Last night I played a bit of *Beck's Boogie* in the middle of *Nuclear Attack.* It was a laugh. Even Beck does it sometimes. He'll throw in a Jan Hammer or Carlos Santana lick. It doesn't matter. It's how you feel at the spur of the moment. It isn't going to diminish your reputation over the next ten years.

GUITAR: Since striking out under your own name, you've added vocals to your arsenal of credits. Has that made any difference in your playing?

GARY: In the last couple of years I've had to dissipate my efforts and spread them out over three areas. I've had to concentrate on songwriting and singing, which I'm still not 100% happy about. I'm a lot more comfortable now than I was even a few months ago. At the start it would really take away from my playing. It also takes away from my mobility on stage. It made me appreciate what people like Phil Lynott and Greg Lake go through. You're never off spotlight—and in a way that's a drag. Like I said, I'm not 100% happy about being a singer and a guitarist, because I like to put everything into my playing. It's like tap dancing sometimes, because I have a pedal change coming and a pickup change, and thoughts about where to go for the solo. I have to sacrifice some of that when I'm singing.

GUITAR: You don't seem too fond of your own playing. What exactly are you looking for and how do you approach finding it?

GARY: If it's a wild song, I play loose and wild. If you're going to say something, come out and say it, don't mess around. If you're going to play something fast, then play it with a lot of aggression. Lay into it. Give it 100% and go over the top. *End of the World* is the flash piece on **Corridors of Power.** Some of my favorite things are the more subtle things I play, the more emotional things. *Always Gonna Love You* and *Fallin' in Love* aren't technical pieces, they're emotional. *Sunset,* on the Cozy Powell **Tilt** album, still gives me a kick in this direction. It was done live in two takes, in a studio the size of a shoebox. I used a tiny amp and we just went in and played. It sounds fresh and totally honest.

GUITAR: Who would you say is the master of that technique?

GARY: On the melodic and the tough side, it's Jeff Beck. He doesn't mess around. He's also very good at coming up with melodic solos which he makes sound improvised. I think Jeff plays a lot of different solos and puts them together, which is usually not the way I work. If I can I'll do it in one pass. For great chops with a lot of feeling I'd point to Bill Connors and the Return to Forever Lp, **Hymn of the 7th Galaxy.** That album was so fresh, so different from anything I'd listened to, that it drew me in. It's still one of my favorites.

GUITAR: Where does that sound come from?

GARY: That sound comes from inside you. You can hear it before it

gets to anybody else. You've got to use the best equipment you can, but generally if you've got a sound in your head, you can produce it with varying levels of quality whether you use a Fender or a Marshall. The sound comes from your heart and your head. The trouble these days is that a lot of people sound the same. There's the typical heavy guitar sound that everybody gets with varying degrees of quality. I think Beck has a great sound. Peter Green has a great sound. When he started off, you couldn't wish for a better sound than Eddie Van Halen had. But that's all down to the individual player and listener.

GUITAR: Speaking of choices, is the Peter Green guitar always your main axe?

GARY: It's my main guitar along with a 1960 Salmon Pink Strat. I go through phases of wanting to play one of them all the time. With the Strat I veer more toward the vibrato arm kind of playing. With the Les Paul it's more finger vibrato and controlled. I have a very aggressive sound on both guitars, so it's not a very clean sound on the Strat. The Strat fights back more, the Les Paul is a faster guitar. They both have their own beauties.

GUITAR: What does your amp setup and pedal board consist of?

GARY: I mainly use the usual Marshalls. Depending on the situation, I'll use anywhere from one to three 100 watt heads and one 4x12" for each amp. I also have one of the new Marshall Combos (sold only in England) which I'm very impressed with. It's the finest combo I've played in a long time. I'd use it for working in a club or as a spare. It's got a lot of potential. For effects I have a Roland 555 rack with the chorus echo shake up. There's also an overdrive which I use on the Strat.

GUITAR: Do you hear any major differences between American and British hard rock guitarists?

GARY: Yes, I do. I think that the British guitarists that I grew up with have a lot more blues in their playing. People who have come out in the last few years with the Eddie Van Halen thing are much more concerned with speed and technique than emotional content. Through no fault of their own they missed out on something. They just didn't have the blues to grow up with. It's a shame, because it's a dimension that they'll be missing from their playing. Generally American guitar players have less aggression in their playing, less earthy rawness. I think I'm being objective because I'm neither American nor British.

GUITAR: More than anything else, the message I'm getting is that emotion is the key for Gary Moore.

GARY: You can make a guitar sound like another guitar, but you can't make any guitarist sound like another guitarist. To me, that's still very much in the hands of the artist. If you gave me any guitar or if I gave you any guitar we'd still sound like individuals because of the way we'd play them. A lot of people I know would sound the same no matter what kind of guitar they played. Overall, it's only a tonality difference. I do a lot of live solos on the backing tracks and I'll keep them if they're good. I'm not one of those people who has to do 100 takes just to get everything perfect. I'd rather have emotional content, even if there were a few mistakes. *Continued on page 94*

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On Another Note

Continued from page 83

music publisher's overhead was formidable. In addition to all the usual expenses, the publisher maintained armies of "song pluggers" whose sole job it was to promote the song. Believe it or not, they would actually sit at pianos in five and dimes, music stores, and department stores and play and sing, and hawk sheet music.

It was seldom realized that while they appeared to be sharing the income generated by the songs equally, only the music publisher, through its ownership of the copyrights, was building an incredibly valuable capital asset. PUBLISHING means the ownership of the copyrights in the songs *and* the music publisher's share of income.

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Continued from page 91

GARY MOORE

At press time we found that Gary's new album, **Victim of the Future,** was about to hit the streets. A quick phone call to Gary at 7:00 in the morning brought us this information:

"After touring the States last year and hearing what people wanted and what got played on the radio, I decided that another album like **Corridors of Power** wouldn't have much chance in America. I was determined to make a record that would be successful in the States. I decided **Victim** would be a heavier album, with a lot more guitar playing on it.

"I went for a straight forward uninterrupted guitar sound, so what you hear is what I played in the studio. It's the sound of the guitarist, not of the effects pedals. I used a '55 Les Paul Junior on much of this record because it has a pure guitar sound. Another reason is that my Strat, which I used on tour, wouldn't stay in tune in the studio.

"As far as favorite guitar moments on **Victim of the Future,** I have three. The title track solo was done in a couple of takes. I like the way the guitar sits in the track. It's very aggressive and yet it's controlled at the same time. It has the feel of when you squeeze out the notes. Another favorite solo is on the tune, *Empty Rooms*. It's a soulful bluesy kind of thing. It was done in one take, which appeals to me. There's that spontaneity and feel thing about it. We redo the Yardbird/Beck song *Shapes of Things*. I used a constructed solo which was done over different sections of the song. I wanted to treat each section with a different feel. It starts out with long melodic notes and then gets faster and faster until it screams."

If all goes well Gary Moore and his band, Ian Paice (drums), Craig Gruber (bass) and Neil Carter (keys) will tour America during April, May and June of this year.

PLUGGING IN *With Elliott Randall*

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan, Ashford & Simpson and Carly Simon.

OK gang—it's time to take a little excursion to the land of multipurpose sound altering devices. As we find ourselves in the year of Orwell, we are seeing the synthesis of all kinds of different musical styles and tastes. Glancing at the menu, we find such delicacies as "Newer Wave" with a dash of R & B thrown in, reggae with a generous taste of rock or unabashed raw rockabilly of the 50's sizzling with the recording and performing technology of the 80's. It's not unusual these days to trip on down to the local music store and find not just individual sound effects boxes but systems which can combine any number of them, infinitely increasing one's creative sound parameters. So let's procede to examine two very interesting effects systems.

4

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A handsome, well-built and well-designed unit, the UE 405 is a rack-mountable standard 19½" wide and includes the following effects: 1 a compressor/limit; 2 a stereo chorus; 3 a parametric equalizer; and 4 analogue delay. The UE 405 also has an external effects loop, which allows you to use additional effects in combination with this unit. These effects can be used in any order you wish by using their "Insta-patch" system. But you must be careful not to put the cart before the horse. By this I mean that the order of effects is critical. For example, the compressor should not be used late in the chain. Since this device both softens loud sounds and amplifies soft sounds, it would bring up all the unwanted electronic background noises (i.e., hiss) of the other effects in use.

I enjoyed the smoothness of this unit's compressor/limiter. The stereo chorus is also quite good. It sounds much the same as many others, although this is partially due to the nature of the effect. (Andy Summers of the Police has had a lot to do with the increasing popularity of this effect.)

I always think of parametric equalization as a welcome treat. But then, I have a thing for dials. Using this equalizer, you can either boost or attenuate a given frequency by + or − 15 dB. I've gotten into the habit of slightly attenuating the frequencies around 800–1000 cycles. This removes some of the nasal quality of the electric guitar. How about that . . . an electronic nose job.

The analog delay section left me a little cold. While it gates out any noise when no signal is present, you can hear hiss in between repeats, till the echoes die out. This makes the effect seem cold and electronic to me, although this might be fine for some musical tastes.

The foot pedal is rugged and has its own LED indicators. It also has a master bypass control (on/off) which is a very good idea. The action on the foot switches is a little stiff, but all in all I liked it.

The UE 405 is the top of Ibanez's line of rack-mount and floor-mount effects. It lists for $595. I rate it 4 out of 5.

5

Korg PME 40X

Bravo! Congratulations to Korg for designing this very practical piece of gear. I've been using this effects system for the last couple of months and I must say that I'm absolutely delighted with it. Actually, the PME 40X is the name of the pedal board itself. Effects modules plug into the board which will take up to four at a time. Each module is quite small (2.7" x 1.8" x 4.3") and weighs about 7 ounces. It slips neatly into the pedal board and goes on-line via an 8-pin connector. This completely eliminates the need for interconnecting cables. Hallelujah!

At the time of this writing, there are 10 effects boxes available. They are: analog delay, compressor, graphic equalizer, overdrive, distortion, noise gate, phaser, external selector, stereo chorus and stereo flanger. Let's look at a few of them, shall we? The external selector allows you to insert effects other than Korg at any step in the chain. You can also use this module to bring a second instrument into the unit, i.e., another guitar or keyboard. The graphic equalizer allows you to boost and/or attenuate seven octaves simultaneously. This type of equalizer gives you more overall control than a parametric equalizer. This extra control comes in handy when trying to fit in with (or stand out from) a group.

I would describe the noise gate module as being a sensitive and intelligent filter of unwanted noise. The unit does not "clip" either the beginnings or the ends of notes that pass through it. There are two different types of distortion modules. The one called "distortion" is cold and solid-statey, while the "overdrive" module is warm and reminds me of that good old "hot tubes" sound. The analog delay unit is fine when used subtly, but, by now you must know how I feel about analog (bucket-brigade) delay.

The foot switch action of the PME 40X is very easy, almost too easy, but not at all difficult to get used to. The board itself lists for $99.95. Prices on the modules vary from $89.95 (list) for the overdrive and compressor to $179.95 (list) for the analog delay. Without hesitation, this system scores 5 out of 5. ■

EFFECTS ARE RATED WITHIN THEIR OWN PRICE RANGE.

5 EXCELLENT
4 VERY GOOD
3 GOOD
2 FAIR
1 POOR

The Lists

Dedications

Don't Cry—Trevor Rabin
Who Do You Think You're Foolin'—Yentl
Fake Friends—O.J. Simpson & Arnold Palmer
Ain't No Sunshine—Dr. Frank Field
Pieces of Ice—Diet Coke
The Curly Shuffle—Michael Jackson
I Loved 'em Every One—Burt Reynolds
Is There Something I Should Know—Karen Silkwood
One Toke Over the Line—Paul & Linda McCartney

Spoken Words

HALL" from While My Guitar Gently Weeps —by the Beatles

"I SAW YA!" from Happy Jack —by the Who

"GIMME A BREAK.
ONE BREAK COMING UP." from Unchained —by Van Halen

"YOU CAN'T HAVE YOUR PUDDING IF YOU DON'T EAT
YOUR BEANS." from Another Brick in the Wall —by Pink Floyd

"COLD-HEARTED ORB WHICH RULES THE NIGHT...
from Nights In White Satin —by the Moody Blues

"ARE YOU SITTING COMFORTABLY? GOOD, THEN WE'LL
BEGIN." from Did Ya Mama Ever Tell Ya —by Slade

Alex Lifeson's (Rush) 5 Indispensable Guitar Albums

ELECTRIC LADYLAND—Jimi Hendrix
BLOW BY BLOW—Jeff Beck
DISCIPLINE—King Crimson
SOUNDS GOOD TO ME—Bill Bruford
VOYAGE OF THE ACOLYTE—Steve Hackett

Hall of Fame Runners-up

Chet Atkins
Jeff Beck
Ritchie Blackmore
Vivian Campbell
Carlos Cavazo
Eric Clapton
Steve Clark
Duane Eddy
Mark Farner
Ace Frehley
Robert Fripp
Billy Gibbons
Brad Gillis
George Harrison
Jimi Hendrix
Alan Holdsworth
Steve Howe
Tony Iommi
Mathias Jabs
Robbie Krieger
Alvin Lee
Alex Lifeson
David Lindley
Brian May
John McLaughlin
Gary Moore
Steve Morse
Dave Murray
Ted Nugent
Eddie Ojeda
Jimmy Page
Joe Pass
Elliott Randall
Carlos Santana
Michael Schenker
Neal Schon
Andy Summers
John Michael Talbot
Glenn Tipton
Pete Townshend
Adrian Vandenberg
Stevie Ray Vaughan
Vinnie Vincent
Muddy Waters
Leslie West
Johnny Winter
Angus Young
Neil Young

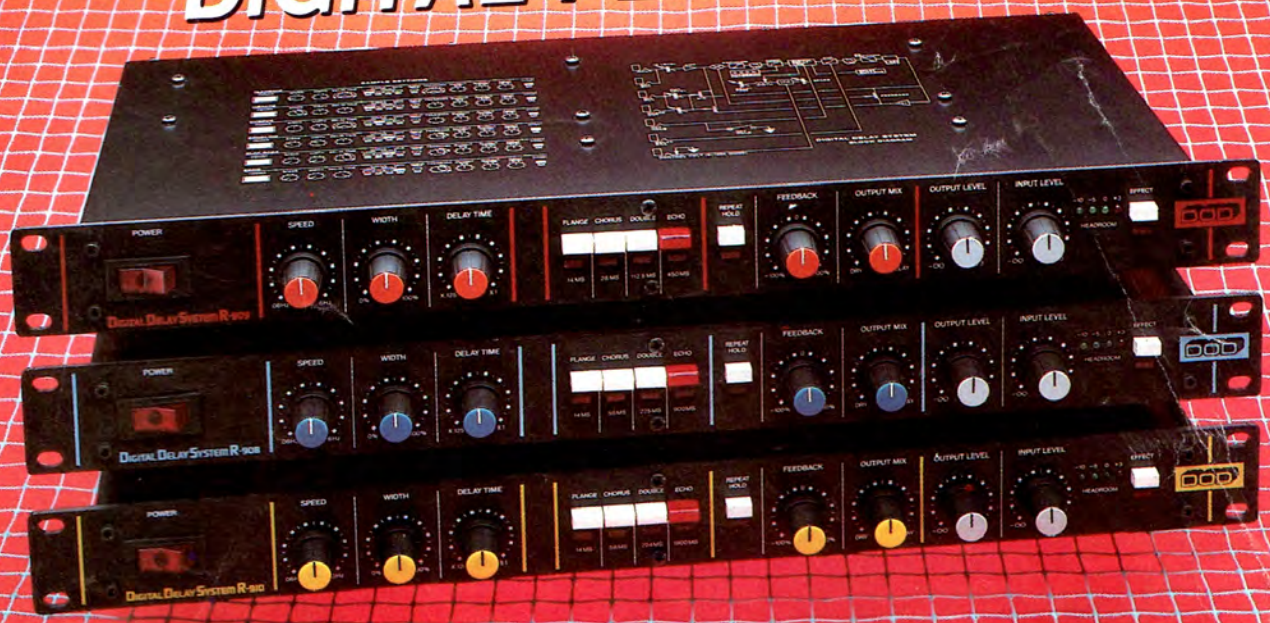
Coming Next Month

With Words & Music

Randy Rhoads
Night Ranger

Goodbye to Romance/Ozzie with Randy
Don't Tell Me You Love Me
I Want a New Drug

DIGITAL DELAY
DIGITAL CHORUS
DIGITAL FLANGER



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R-909 Digital Delay: PCM (450 ms.-30-15KHZ)
R-910 Digital Delay: PCM (1900 ms.-30-15KHZ)

***When comparing digital delay systems, check the specifications—you will find that the effect specialists at DOD have developed the only full function digital delay systems available today.**

***Note: Most other digital delays have sweep widths of less than 6 to 1.**

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